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# COLUMBIAN SACRED HARMONIST:

*OR, COLLECTION OF*

# Grammatical Music.

*Is Humbly Inscribed,*

By O. SHAW, A. ALBEE, AND H. MANN.

*DEDHAM:*

PRINTED, *Typographically*, AT THE MUSIC PRESS OF H. MANN; AND FOR SALE AT HIS BOOK-STORE, AT THE BOOK-STORES IN BOSTON; BY O. SHAW, PROVIDENCE; AND A. ALBEE, MEDFIELD.

*October* —— 1808.

LIBRARY OF PRINCETON THEOLOGICAL SEMINARY

DISTRICT OF MASSACHUSETTS, TO WIT:

(SEAL.) BE IT REMEMBERED, That on the twenty seventh day of September, in the thirty third year of the Independence of the United States of America, *Oliver Shaw*, *Amos Albee*, and *Herman Mann*, of the said district, have deposited in this Office the title of a book, the Right whereof they claim as Authors, in the words following, *to wit*:—"THE COLUMBIAN SACRED HARMONIST, OR COLLECTION OF GRAMMATICAL MUSIC. BY O. SHAW, A. ALBEE, AND H. MANN."

IN conformity to the Act of the Congress of the United States, intitled, "An act for the encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned;" and also an Act intitled, "An Act supplementary to an Act, intitled, An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints.

WILLIAM S. SHAW, *Clerk of the District of Massachusetts.*

# PREFACE.

MUSIC has so often been explained and treated of in books of this kind, that the compilers think it superfluous for them to attempt an elaborate discussion of it, either as an art, or science ; but content themselves by prefixing to their Collection, a short Introduction, intended to be used under the direction of a master, and not as a professed treatise on the art.

They beg leave to observe, that according to what was mentioned in the proposals, they have endeavored to furnish *congregations*, *societies*, and *schools* with a valuable repository of sacred music, combining elegance and variety ; adapted to most metres in modern use. They have selected from European and Columbian authors. The merits of the former need no encomium ; of the latter, it may be said, that the *harmony* of their compositions, when it required, has been carefully corrected, where leave could be obtained, while the *melody* has been preserved inviolate.

Hoping that the work may, in some measure, meet the approbation of those, who are *improved* in musical science, and assist in the present *improving* state of music, in this country, the compilers offer it to the public for inspection.

*September* 12, 1808.

# *ADVERTISEMENT.*

WHENEVER no express authority is given, the letters Ps. and Hy. refer to Doc. JEREMY BELKNAP's Collection of Psalms and Hymns.

THE Air, or leading part is placed next above the Bass.

EUROPEAN Authors are designated by Roman capitals: Columbian, by Italian.

THE Metres are expressed as follows, viz.

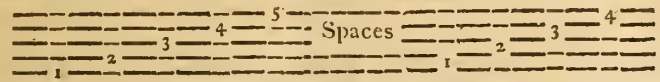
| | | | | |
|---|---|---|---|---|
| Verses of | 4 | lines and 8 syllables each, | as, Music | - - by - - L. M. |
| | 4 | 8 and 6 alternately | Heighington | - - - - - C. M. |
| | 4 | 6 : 6 : 8 : 6 | Peckham | - - - - - S. M. |
| | 8 | 6 : 6 : 6 : 6 : 4 : 4 : 4 : 4 | Weymouth | - - - - - H. M. |
| | 8 | 5 : 5 : 5 : 5 : 6 : 5 : 6 : 5 | Tennessee | - - - - - P. M. |
| | 6 | 8 each | Martin's Lane | - - - - - L. P. M. |
| | 6 | 8 each | Quincy | - - - - - 6 line L. M. |
| | 5 | 8 : 6 : 8 : 8 : 6 | Advent | - - - - - 5 line C. M. |
| | 6 | 8 : 8 : 6 : 8 ; 8 : 6 | Ganges | - - - - - C. P. M. |
| | 6 | 6 : 6 : 8 : 6 : 6 : 8 | Dependance | - - - - S. P. M. |
| | 4 | 8 each, with 3 syllables in a foot | Hampton | - - - - - - - 8s. |
| | 4 | 7 each | Sicily | - - - - - - - 7s. |
| | 4 | 8 and 7 alternately | Redemption | - - - - - 8s and 7s. |
| | 6 or 4 | 10 each | Walworth | - - - - - - - 10s. |
| | 6 | 10 : 10 : 10 : 10 : 11 : 11 | Alteua | - - - - - 10s and 11s. |

# INTRODUCTION.

THE first thing to be attempted in music, is a knowledge of the characters, by which it is expressed. They are the following.

A *stave* consists of five lines, with their intermediate spaces, whereon music is written.

EXAMPLE.




These lines and and spaces are also distinguished by the first seven letters of the alphabet. See the following examples in the different cliffs.

A Cliff is prefixed to every stave, and determines by what letters to denominate the respective lines and spaces.

The G Cliff denominates the second line G, and is used occasionally for Treble, Tenour, or Counter.

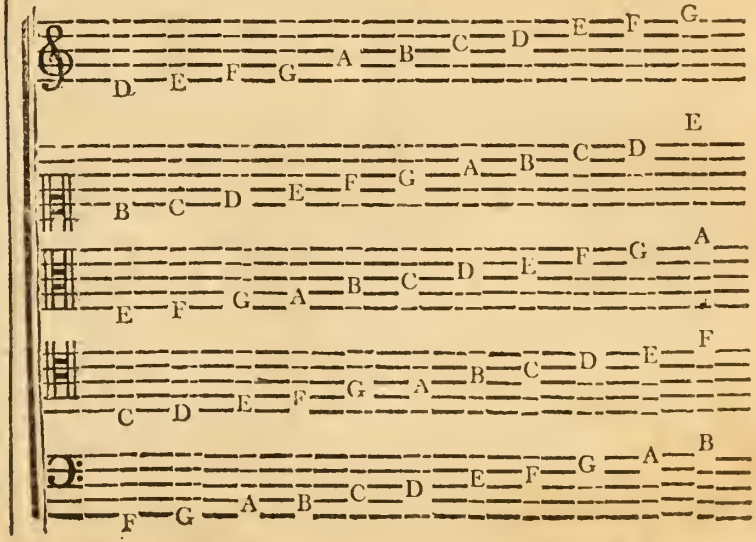
The C Cliff is placed on either the first, third, or fourth lines; each of which it denominates C. On the former it is called the Soprano; on the third line, the Counter, or Contra Tenour; on the fourth, the Tenour.

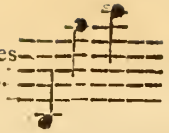
The F Cliff is placed on the fourth line, which it denominates F, and is used only in Bass.

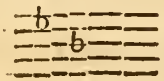
The cliff determining one letter, the others regularly follow, up and down.

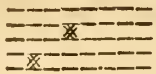
A Brace includes what number of parts are to be performed together; which are five in the annexed

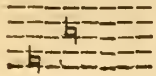
EXAMPLE.



Ledger Lines and Spaces.  are used when notes extend beyond the compass of the stave.

Flat  set at the beginning of a tune, or movement, governs the name and order of the notes; and shews that all the notes placed on the same line or space throughout, and their octaves, are to be sunk half a tone below their natural pitch.

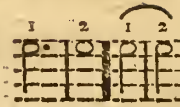
Sharp  is in effect just the reverse of a flat, raising any note or notes it belongs to, half a tone.

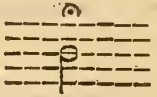
Natural  takes off the force of either flat or sharp where it occurs, restoring the note or notes it affects, to their primitive sound.

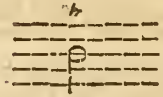
When *accidental* flats, sharps, or naturals occur, they have influence only on those notes, which are on the same line, space, or letter, in that bar.

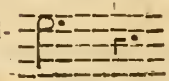
Slur is drawn over or under so many notes as are sung to one syllable; but when all the notes, which belong to one syllable, are connected, as in the last part of the example, the slur is unnecessary.

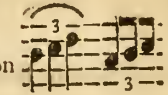
Repeats show what parts of a tune are to be sung over again.

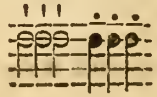
Figures  show that the notes or notes under figure 1 are sung before repeating, and those under figure 2, (omitting those under figure 1) at repeating. If tied together by a slur, both are sung at repeating.

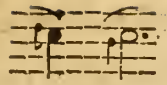
Hold  shows that the note, over which it is placed, may be sung as much longer than its customary length, as the leader of the performance pleases.

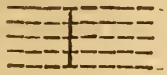
Trill  shows that the note, over which it is placed, should be shaken.

Point of Addition.  set after any note, or rest, adds thereto half its original length.

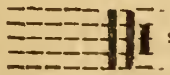
Mark of Diminution  set over, or under any three notes, denotes that they are performed in the time of two notes of the same kind.

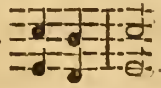
Staccato Marks  signify that the notes, over which they are placed, should be sung distinctly and emphatically; but if dots are marked, instead of strokes, you must sing soft as well as distinct.

Apogiaturas  are small notes, which divide the time of the succeeding note, unless it be followed by a point or rest; then they take the whole time of the succeeding note, and that takes the time of the point or rest only.

Single Bar  divides the time according to the measure note.

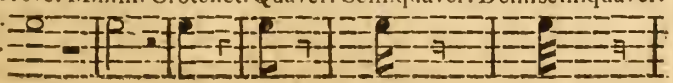
Double Bar shows the end of a strain, or line of the poetry.

Close  shows the end of a tune.

Choosing Notes  either of which, or both may be sung.

Names and Proportions of the Notes and Rests.

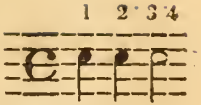
Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

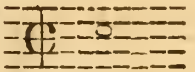
Notes. Rests. 

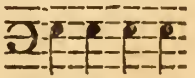
One semibreve is equal to 2 minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demisemiquavers.

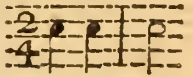
## TIME.

### COMMON TIME.

First Mood has one semibreve, or an equivalent in other notes or rests in a bar; 4 equal beats, about the time of seconds each. 

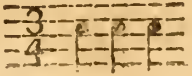
2d Mood has the same bar measure as the former, about one quarter faster. 

3d Mood has the same bar measure as the other two; 2 beats. This mood is nearly obsolete. 

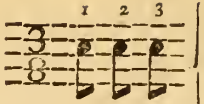
4th Mood has one minim in a bar; 2 beats. Generally used in slow movements. 

### TRIPLE TIME.

1st Mood has three minims in a bar; 3 beats.

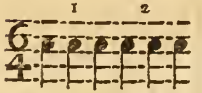
2d Mood has three crotchets in a bar. 

3d Mood has three quavers in a bar.

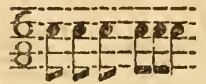



*COMPOUND TIME.*

1st Mood has six crotchets in a bar; 2 beats.




2d Mood has six quavers in a bar.




It will be seen, by the foregoing characters and examples, that bars in common time are divided into 2, 4, 8, 16, &c. equal parts; those in triple time, into 3 equal parts, which parts are subdivided a variety of ways. It may be observed further, that the characters of the different sorts of time are progressive in quickness from the first onwards; that to each *mood* there are five principal, and a number of intermediate *movements*, which will be explained hereafter.

Various methods have been adopted in applying syllables, or figures to the seven letters before mentioned. The Italian schools make use of seven syllables, viz. *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*. The French adopt the same method, excepting that in the place of *do*, they use the syllable *ut*. Some English schools adopt seven figures, 1, 2, 3, 4, 5, 6, 7; while others, more frequently, make use of the following syllables, viz. *fa*, *sol*, *la*, *fa*, *sol*, *la*, *mi*. This last method, though liable to an inconvenience by the continual changing of the pitch of the octave, seems to be almost the only one used in this country. We shall, therefore, endeavour to explain this method sufficiently, and leave it to the judicious instructor to remedy the inconveniences as they arise.

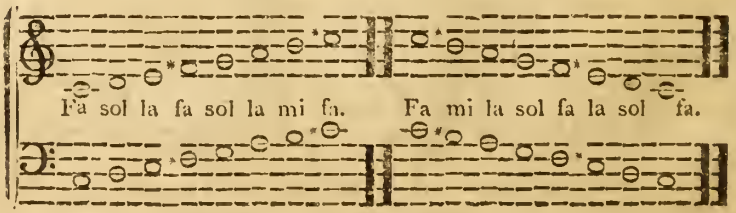
To find the *mi*, which is the governing note, and from which the others are found, both ascending and descending, observe the following rule.

| | | |
|---|---|---|
| The natural place for | *mi* is in | B. |
| If B be flat, | *mi* is in | E. |
| If B and E be flat, | *mi* is in | A. |
| If B, E and A be flat, | *mi* is in | D. |
| If B, E, A and D be flat, | *mi* is in | G. |
| If F be sharp, | *mi* is in | F. |
| If F and C be sharp, | *mi* is in | C. |
| If F, C and G be sharp, | *mi* is in | G. |
| If F, C, G and D be sharp, | *mi* is in | D. |

Having found the *mi*, above it are *fa*, *sol*, *la*, *fa*, *sol*, *la*, when *mi* occurs again. In reckoning downwards, the above order will of course be reversed, viz. *la*, *sol*, *fa*, *la*, *sol*, *fa*, when *mi* occurs.

From *mi* to *fa*, and from *la* to *fa*, the distances are reckoned but half tones, the rest whole tones.

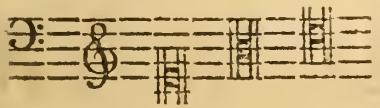
EXAMPLE.



## OBSERVATIONS ON, AND EXPLANATIONS OF SOME OF THE PRECEDING CHARACTERS.

If a habit be acquired of sounding the true fourth from the pitch, an embarrassment is the consequence, if an *accidental* sharp appear upon that fourth, which sharp frequently announces a new mode. To reduce the difficulty of sounding notes, which may be affected by accidental flats, sharps, or naturals, the method of changing the order of the names is, perhaps, the easiest for a learner, till he become acquainted with the different modes and their changes.

Various opinions are entertained respecting the names and assignment of the parts belonging to the following cliffs.



The first is universally called the F or bass cliff, and assigned to the deepest mens' voices; while the others have been called by different names, as tenour, treble, counter, contra tenour, medius, alto, soprano, primo, secundo, &c. and have each of them been assigned, by some, to male, and by others to female voices. Take the following examples for illustration; both of which appear in the same book: "The natural order of the four parts, (to which all music may be reduced) is as follows; the Treble, adapted for *women* and boys, the Counter, the Tenour and the Bass; and where there are two Basses, the instrumental is placed lowermost. The principal air in psalm tunes is commonly in the *Tenour*, which for that reason is now generally put in the G cliff; as is also frequently the Counter."—In another place, "we think we are warranted, by the authority of the most eminent composers, (certainly by the authority of common sense, and of analogy in *instrumental* music) in trongly urging, that the *air* should be performed by treble voices."—Here we must be permitted to ask one question—Is the human voice to conform to musical instruments, as the standard, or should they conform to the human voice? Sensible, from our own experience, that a difference of opinion will exist, we leave it to others to assign the parts as they please.

The simple velocity of time, and its divisions, are known partly by the moods, which have been briefly explained; but the quickness or slowness are principally known by the nature of the piece, and by directive terms placed over it; such as *Largo*, *Adagio*, *Andante*, *Allegro*, *Presto*, with their diminutives.—There is a very common errour in supposing that quick notes, such as quavers, semiquavers, &c. and tunes in the time of these moods, $\frac{2}{4}$,—$\frac{3}{8}$, must be performed quick; whereas the slowest music is often put in such notes and moods.—It is necessary, for beginners only, to beat the time (unless they would incur the stigma of bad performers) which should be done at first, by large and equal motions of the hand.—It has been recommended to *keep*, rather than to *beat* time:—This may be done by counting the time in the mind; which, though difficult, is worth endeavouring for.

When singers comprehend what it is *to keep time*, they should acquire a habit of abstracting entirely, at the time of performance, their former methods of *beating time*.

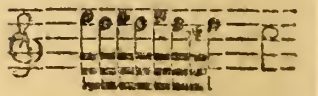
The hold ( 𝄐 ) is for various purposes: generally, however, it signifies a pause or suspension of the measure, that room may be given for a peculiar expression, and for introducing, judiciously, and with taste, a few voluntary graces, which the fancy may dictate.

The swell and diminish, may be applied to notes marked with the hold, in the following manner: begin the note soft, increase to the middle of the note, then decrease to the end, with such imperceptible degrees, that the sound shall insensibly "die upon the air."

The trill ( tr ) may also be applied to notes marked with the hold: which should be done by beginning slowly, and gradually increasing the velocity to any degree you please.

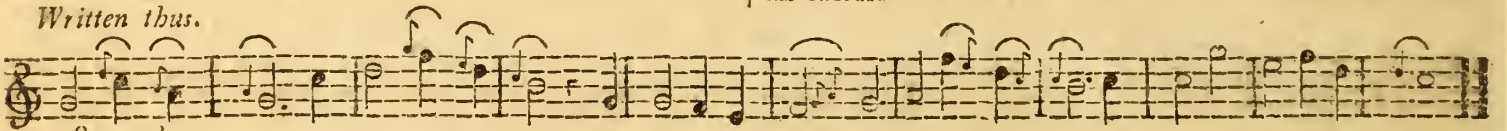
Example as written

Sung thus.

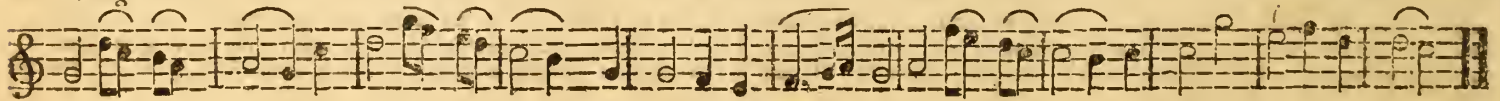


The apogiatura has been partially explained. We will add a few examples, with this observation, that the reason why such notes are not set down as they are performed is, that transient and leading notes may be distinguished from the note, which shall receive the chords.

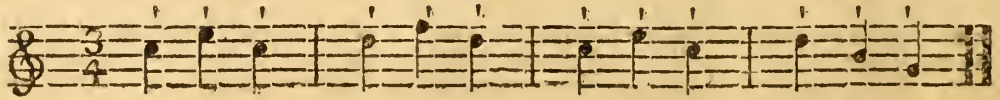
*Written thus.*



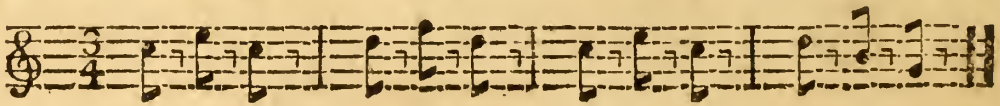
*Sung thus.*

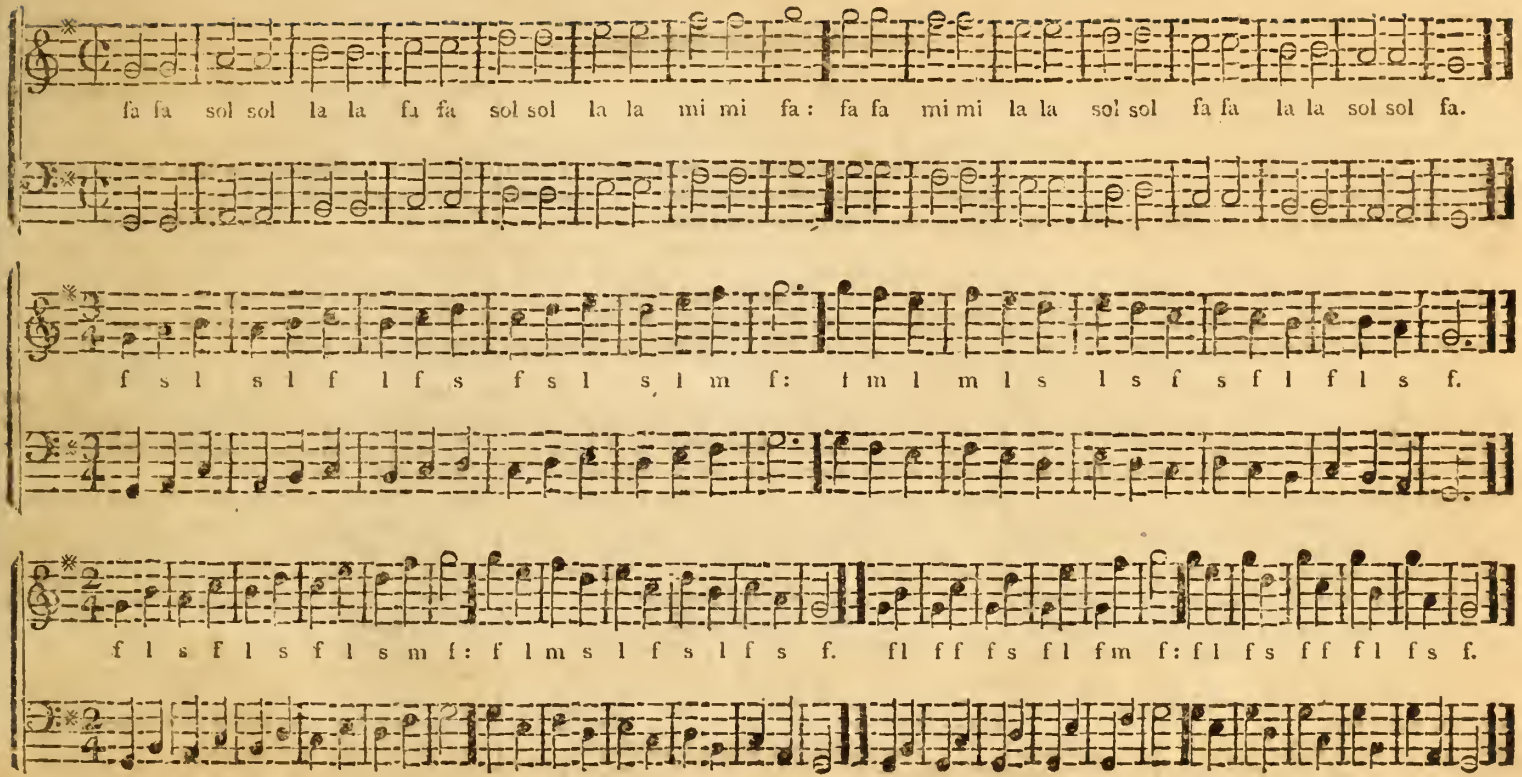


*Staccato Marks, written thus.*



*Are sung thus.*




fa fa sol sol la la fa fa sol sol la la mi mi fa: fa fa mi mi la la sol sol fa fa la la sol sol fa.
f s l s l f l f s f s l s l m f: t m l m l s l s f s f l f l s f.
f l s f l s f l s m f: f l m s l f s l f s f. fl ff fs fl fm f: f l fs ff fl fs f.

# DICTIONARY OF MUSICAL TERMS.

*A TEMPO GIUSTO*, in just time.
*Adagio*, the second degree in the movements.
*Ad libitum*, at pleasure.
*Affetuoso*, affectionately.
*Air*, the leading part.
*Allegro*, the fourth degree in the movements.
*Allegretto*, not so quick as allegro.
*Andante*, the third degree in the movements: It also implies a distinct mode of performance.
*Assai*, to augment the quickness or slowness; as *Allegro assai*, very brisk, *Largo assai*, very slow.
*Cadences* in music, are similar, in effect, to stops in reading.
*Choro grando*, grand chorus.
*Chorus*, full; all the voices.
*Con*, with. *Con affetuoso*, with affection.
*Con dolce*, with sweetness.
*Con furia*, with boldness.
*Con spirito*, with spirit.
*Crescendo*, increasing, or swelling.
*Crescendo poi calando*, or *Crescendo diminuendo*, an increasing and diminishing of the sound.
*Da Capo*, or *D. C.* close with the first strain.
*Del segno*, from the sign
*Diminuendo*, diminishing, or softening the sound.
*Divoto*, solemnly.
*Dolce*, sweet and soft.
*Duett*, *Duetto*, or *Duo*, for two voices, or instruments.
*Expressivo*, expressively.
*Fine*, the end of a piece.
*Forte*, or *F*, loud.
*Fortissimo*, or *F. F.* very loud.
*Grave*, or *gravemente*; slow and heavy; these words are frequently used for the term Largo.
*Gratioso*, or *grazioso*, gracefully.
*Largo*, the first, and slowest degree in the movements.
*Largetto*, not so slow as Largo.
*Maestoso*, with majesty.
*Mezzo forte*, or *m, f.* softer than forte.
*Mezzo piano*, or *m, p.* softer than piano.
*Mezza voce*, the natural degree of voice, between the forte and piano.
*Moderato*, moderately.
*Movement*, the five principal degrees, of which, with some of their diminutives and subdivisions, will be seen in the following table.

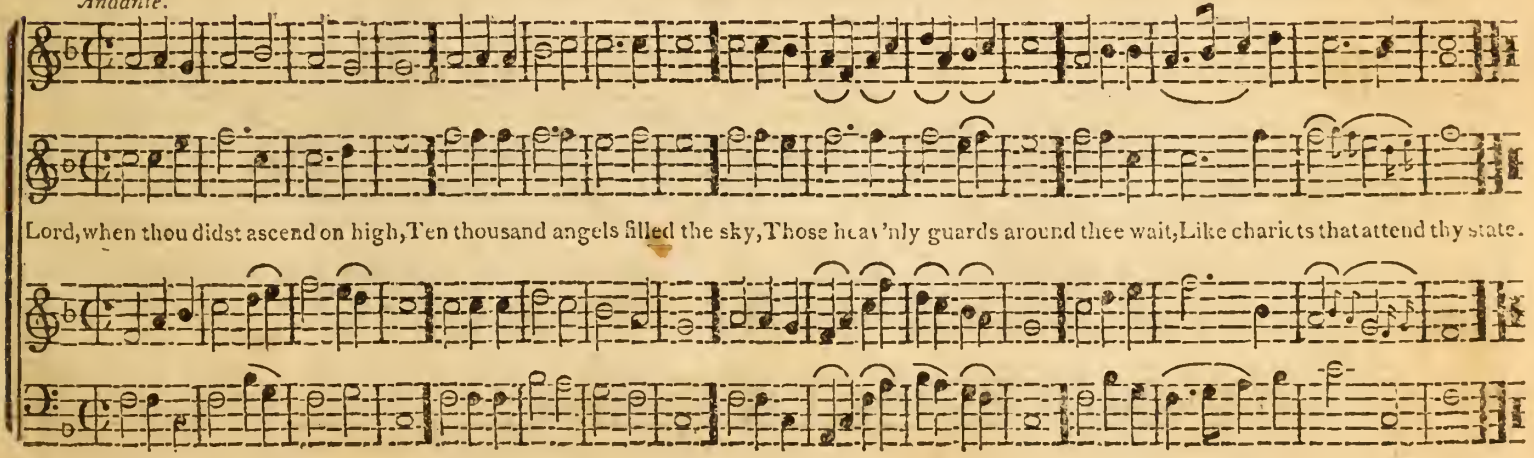
1st—LARGO. VERY SLOW.
Grave, same as largo.
Largetto, not so slow as largo.
2d—ADAGIO. SLOW.
Affetuoso or Maestoso, not so slow as adagio.
3d—ANDANTE. MODERATE.
Andantino, or Moderato, quicker than andante.
4th—ALLEGRO. BRISK.
Allegretto, not so quick as allegro.
5th—PRESTO. QUICK.
Prestissimo, very quick.

*Non*, not: *non troppo presto*, not too quick.
*Obligato*, that voice or instrument, which cannot be left out.
*Organo*, the organ part.
*Pastorale*, a composition of a tender style, in the measure of $\frac{6}{4}$, $\frac{6}{8}$.
*Piano*, soft. *Pianissimo*, very soft.
*Piu*, a little more. *Poco*, a little less.
*Pomposo*, a grand or pompous style.
*Presto*, the fifth degree in the movements.
*Prestissimo*, the superlative of presto.
*Primo*, the first part.
*Primo tempo*, according to the original time.
*Quartetto*, music for four voices or instruments.
*Quintetto*, music for five voices or instruments.
*Rallentando*, gradually slackening the time.
*Secundo*, the second part.
*Senza*, without. *Senza organo*, without the organ.
*Senza stromenti*, without instruments.
*Senza voce*, without the voice.
*Sestetto*, music for six voices or instruments.
*Siciliano*, a slow, graceful movement in compound time.
*Soto voce*, middling strength of voice.
*Symphony*, a passage for instruments.
*Tacet*, be silent. *Tempo*, time.
*Trio*, music for three voices or instruments.
*Tutti*, when all join after a solo.
*Verse*, one voice to a part.
*Vigoroso*, with energy.
*Vivace*, in a lively style.

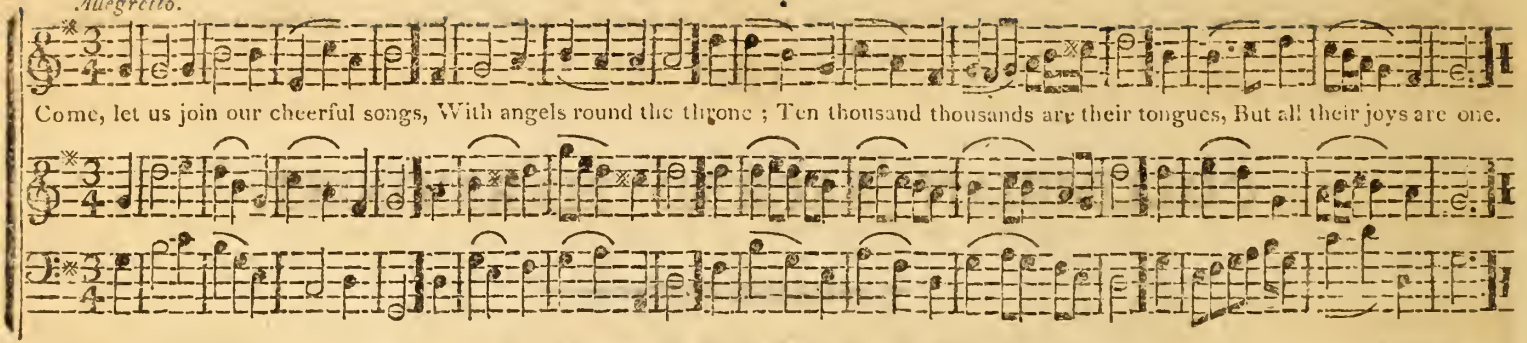
# COLUMBIAN SACRED HARMONIST.

Ps. 68. DUKE STREET. L. M. JOHN HATTON.

*Andante.*

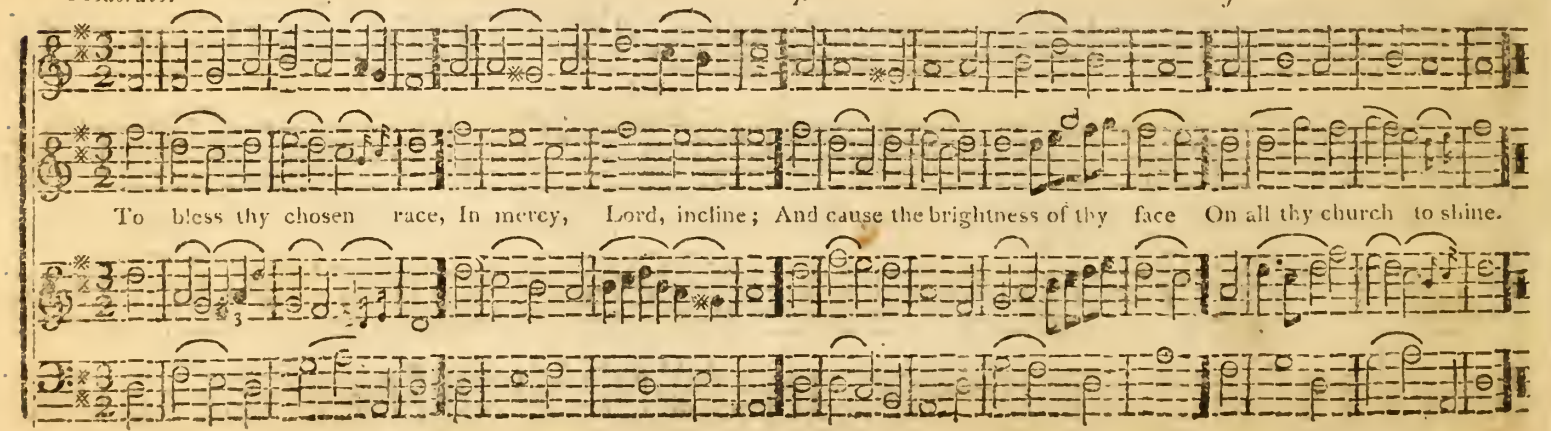


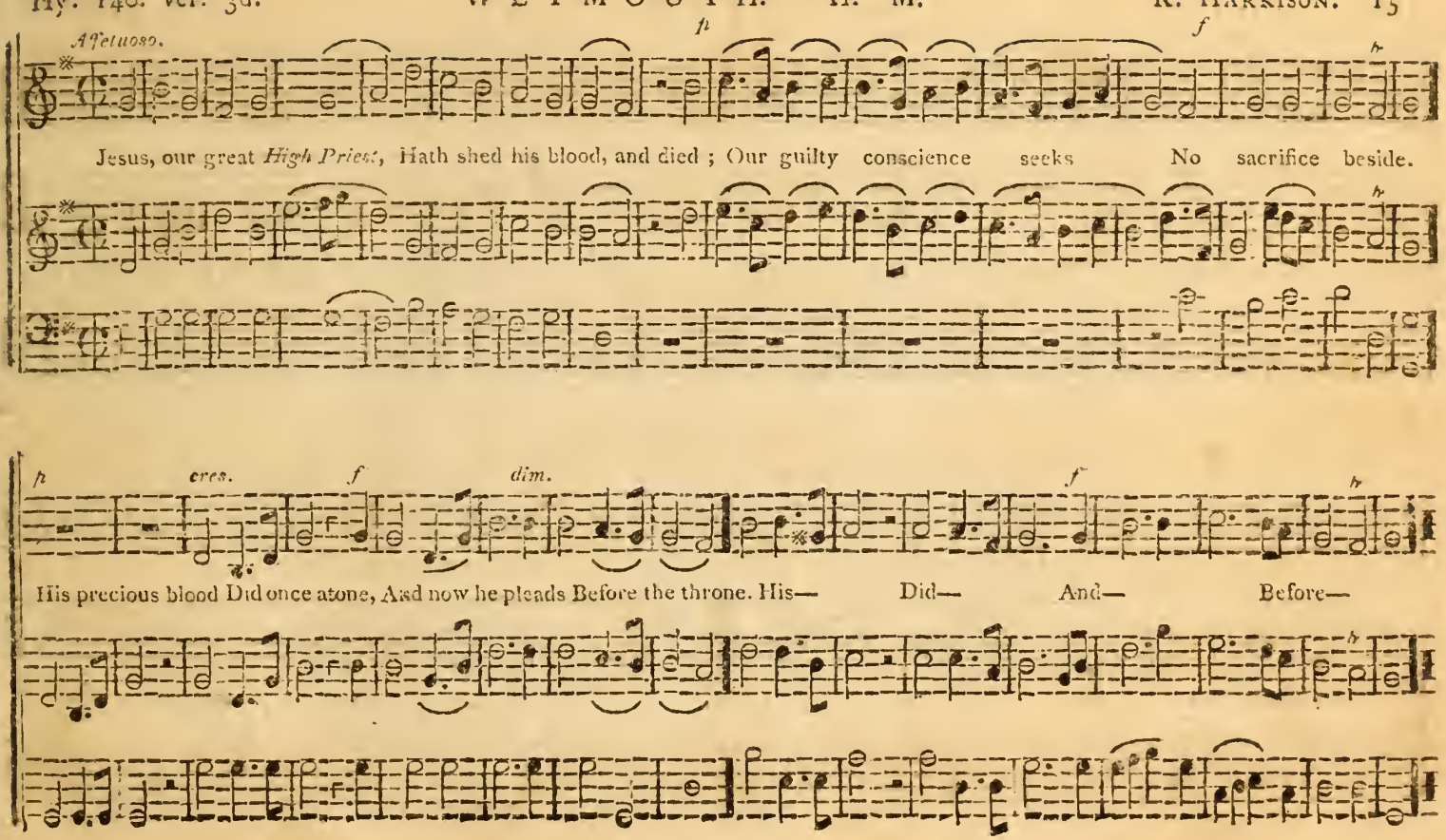
*Allegretto.*



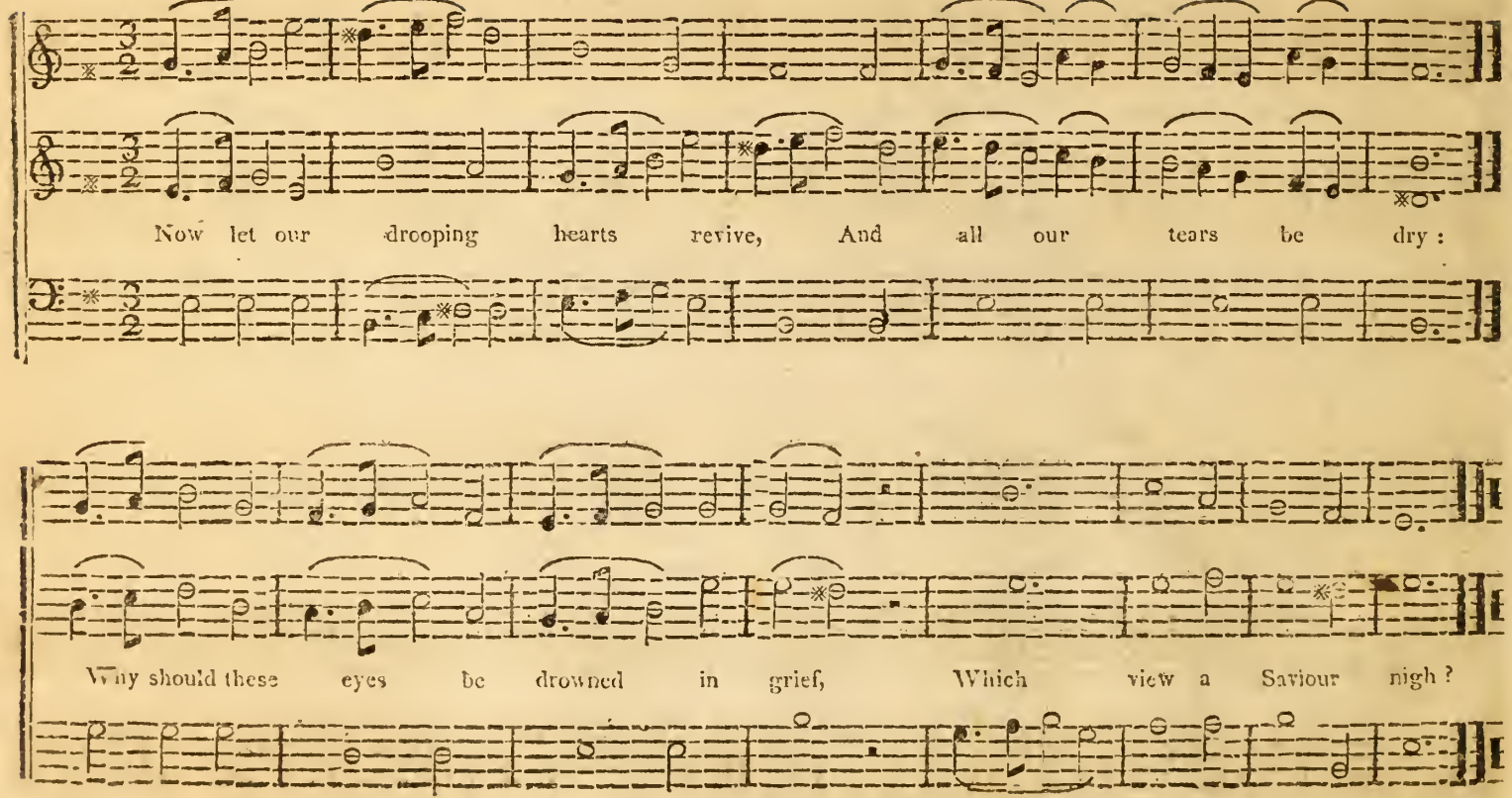

Ps. 67. PECKHAM. S. M. I. SMITH.

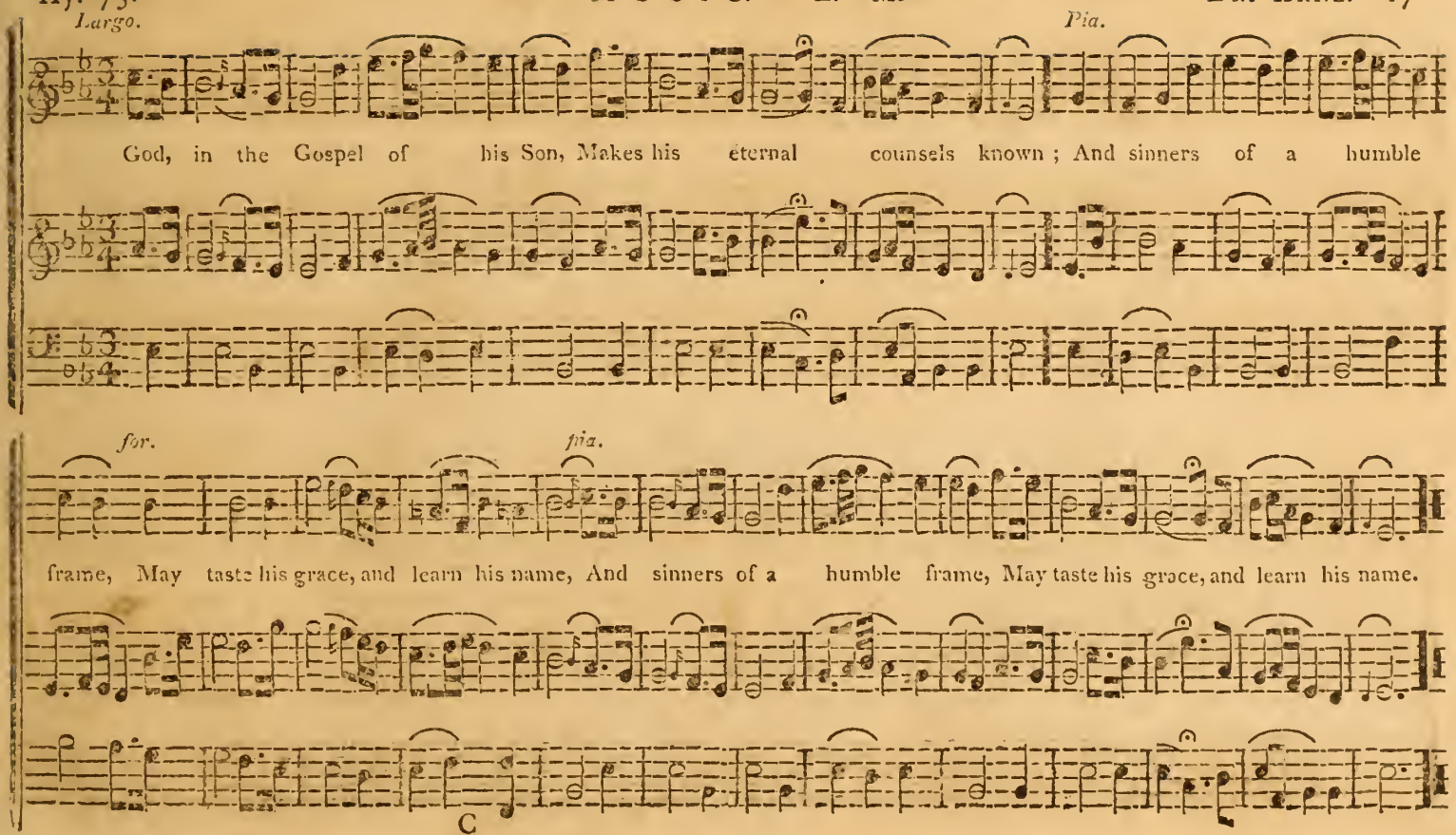
*Moderato.* *p* *f*




Affetuoso.
p
f
Jesus, our great *High Priest*, Hath shed his blood, and died ; Our guilty conscience seeks No sacrifice beside.
p
cres.
f
dim.
f
His precious blood Did once atone, And now he pleads Before the throne. His— Did— And— Before—

*Affettuoso*


Now let our drooping hearts revive, And all our tears be dry:
Why should these eyes be drowned in grief, Which view a Saviour nigh?


Largo.
Pia.
God, in the Gospel of his Son, Makes his eternal counsels known; And sinners of a humble
for.
pia.
frame, May taste his grace, and learn his name, And sinners of a humble frame, May taste his grace, and learn his name.

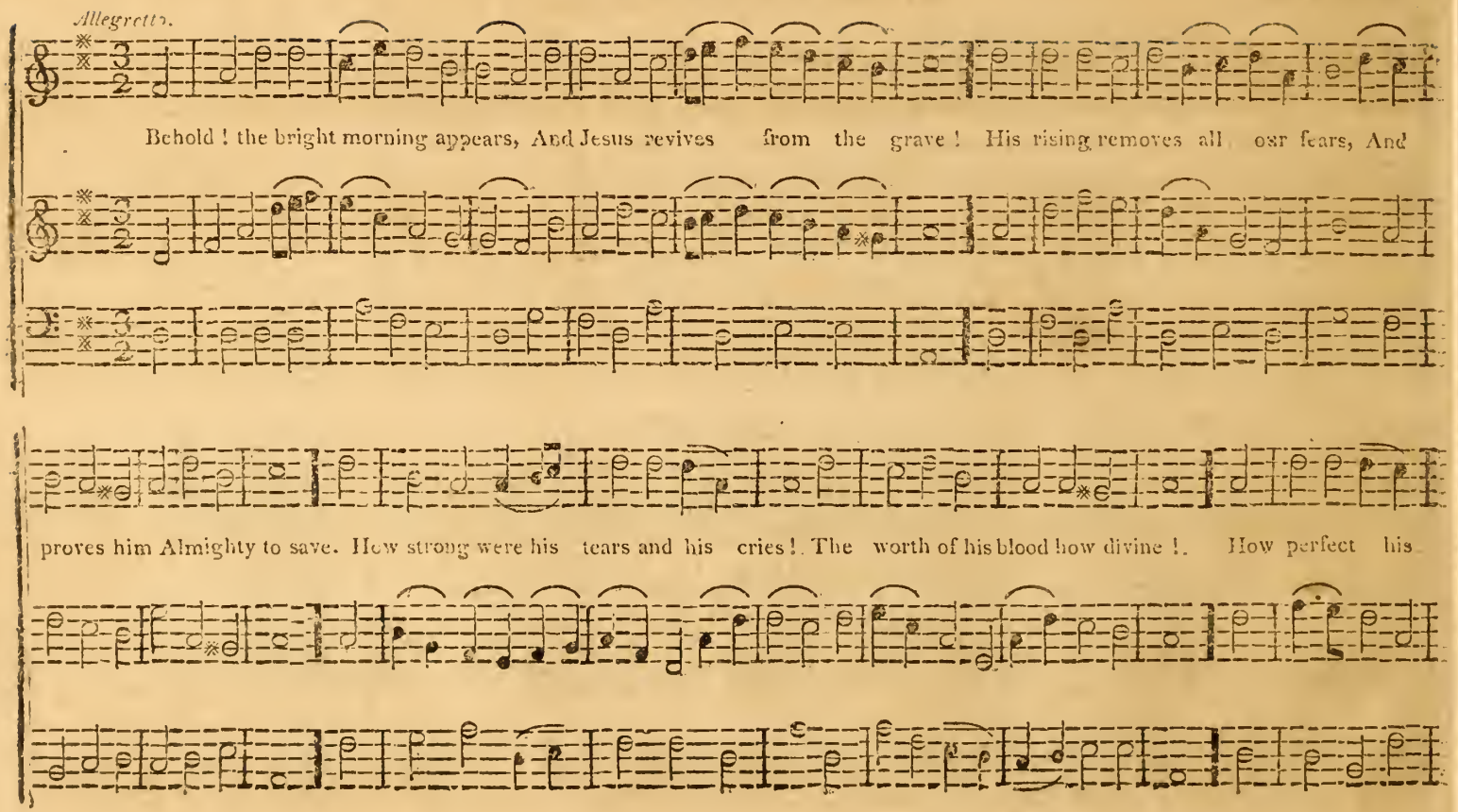
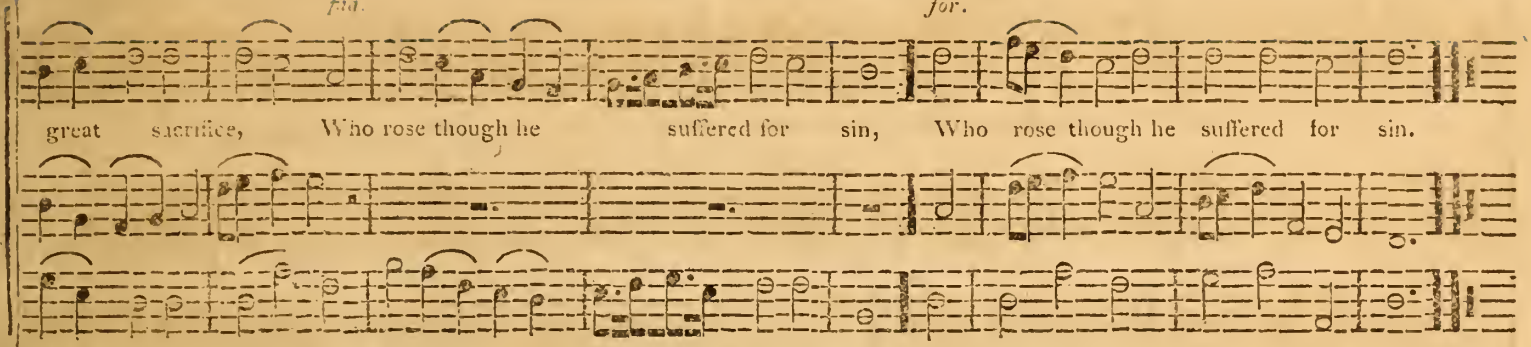
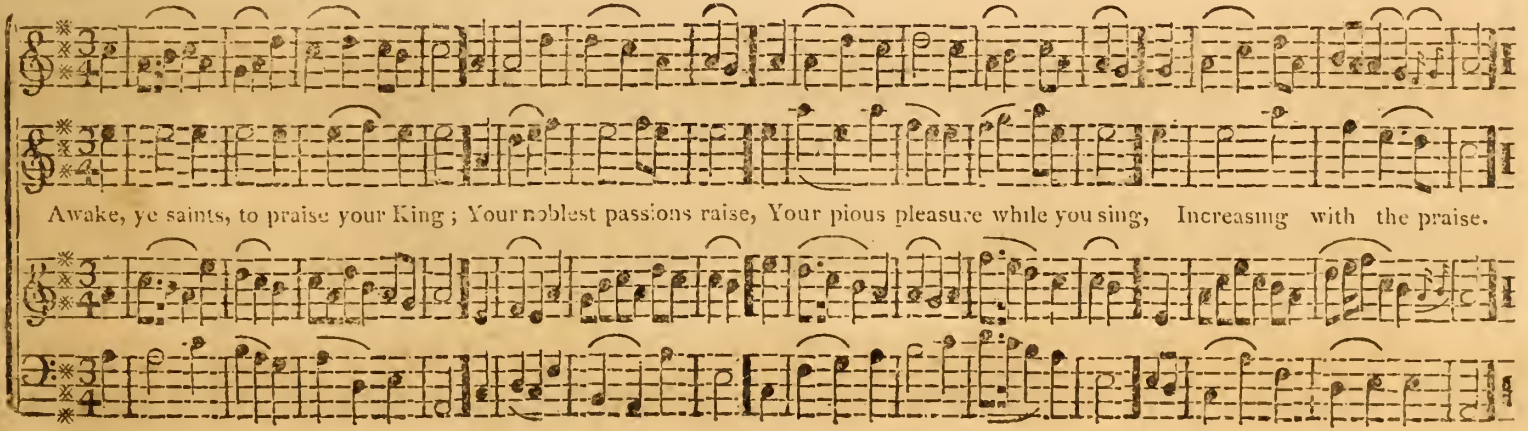

Allegretto.
Behold! the bright morning appears, And Jesus revives from the grave! His rising removes all our fears, And
proves him Almighty to save. How strong were his tears and his cries! The worth of his blood how divine! How perfect his

*fig.* *for.*




Ps. 135. HEIGHINGTON. C. M. DR. HEIGHINGTON.

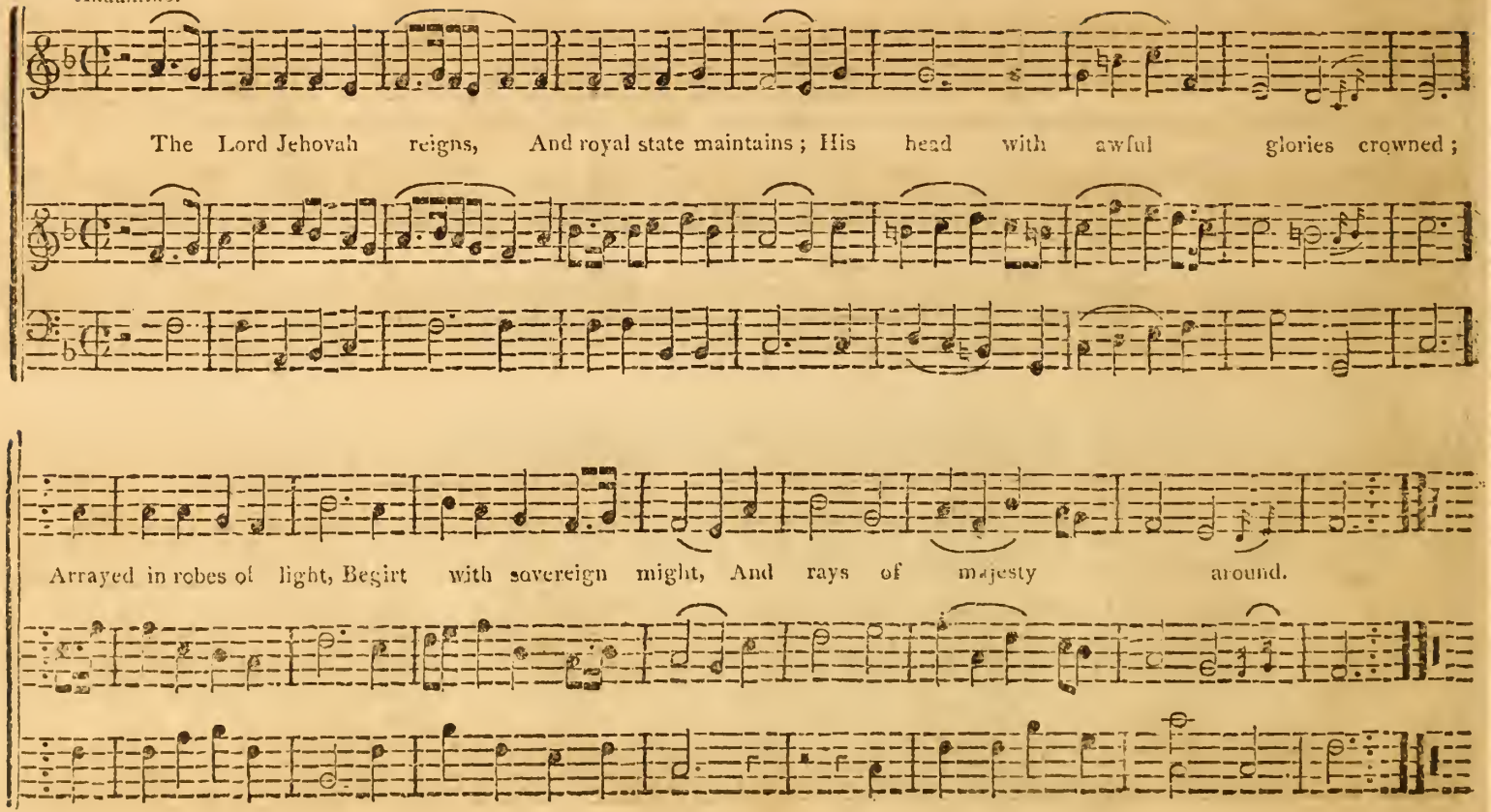
*Andantino.*



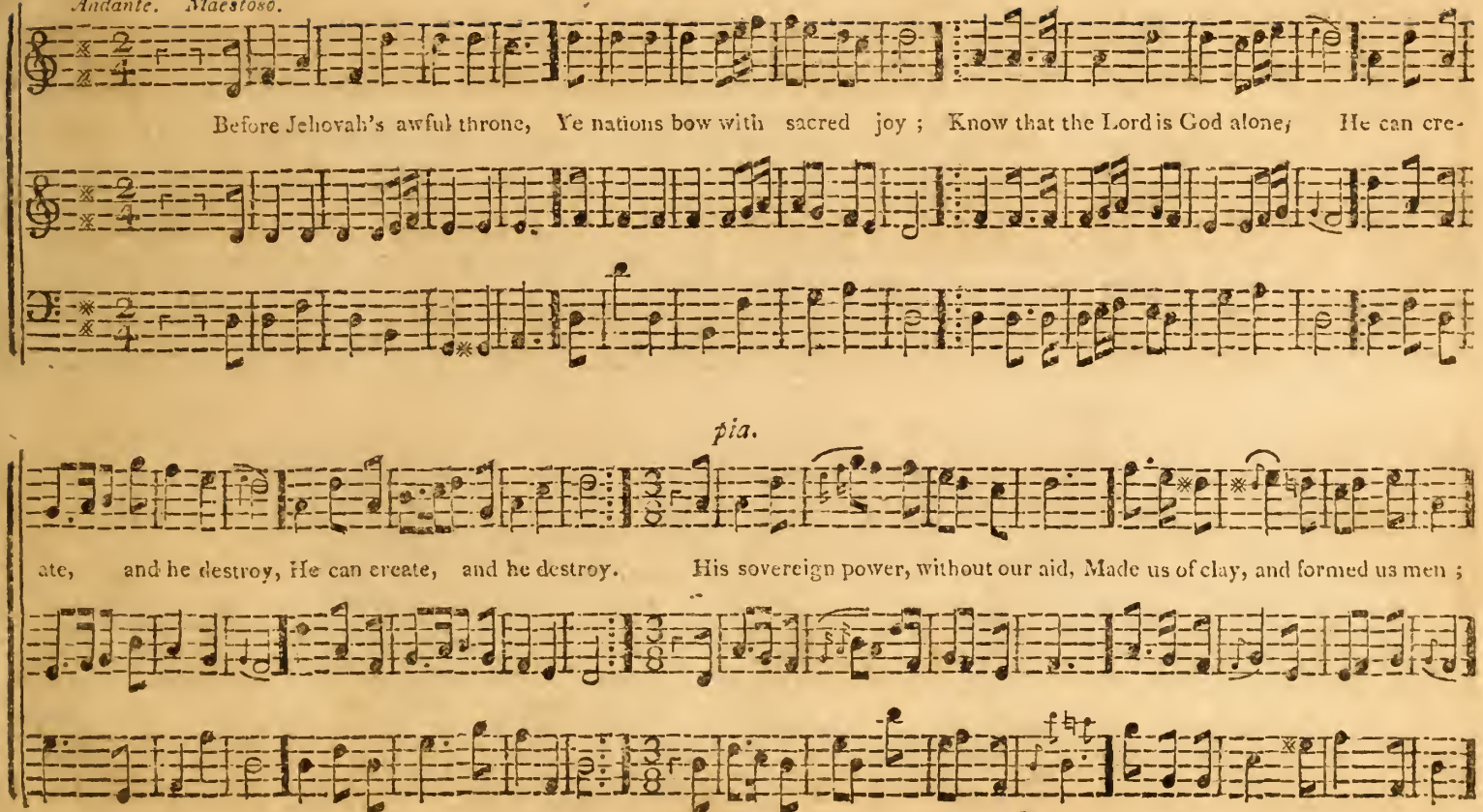
*Andantino.*

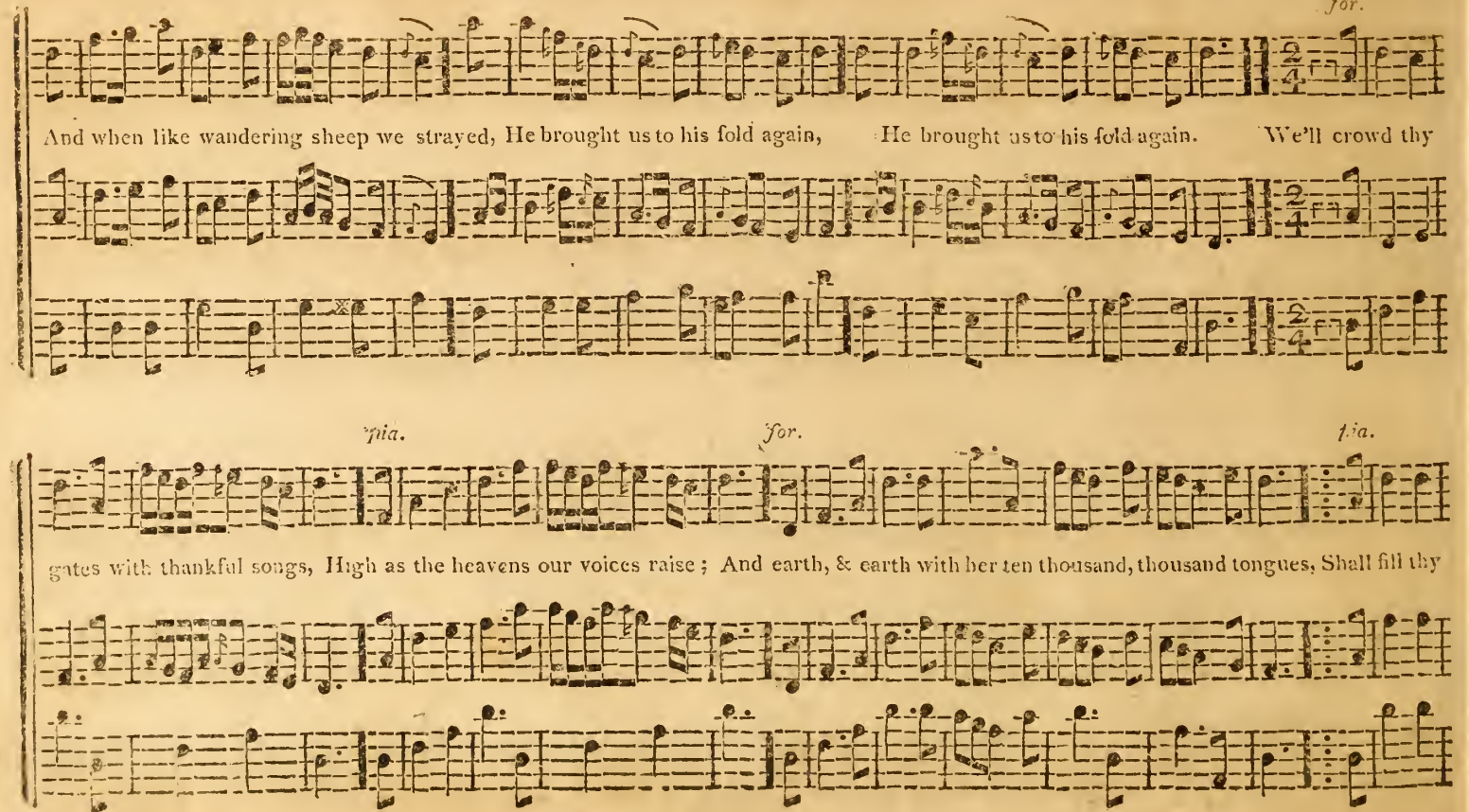
## DEPENDANCE. S. P. M.

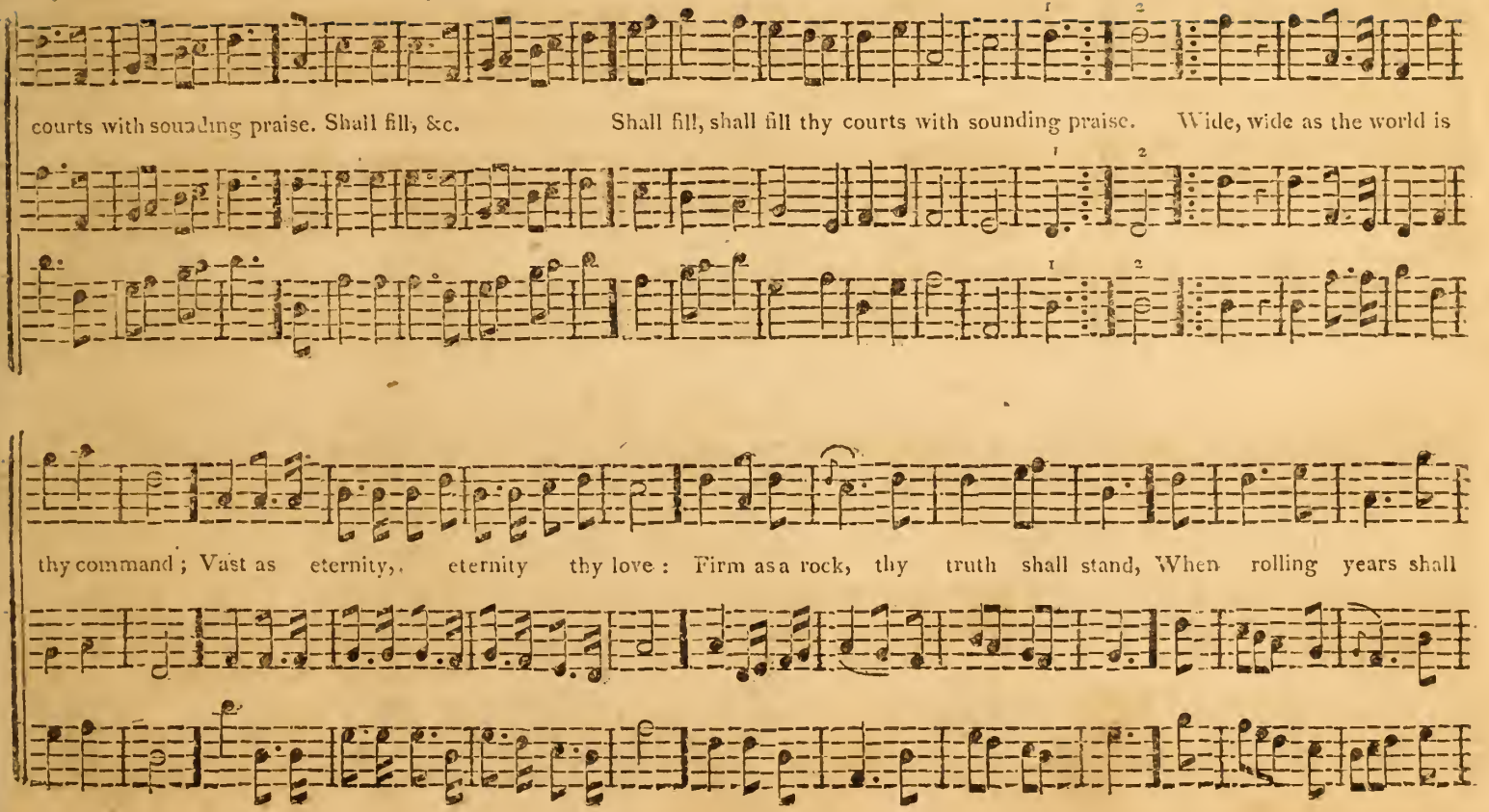
Adapted from DIXON.



*Andante. Maestoso.*

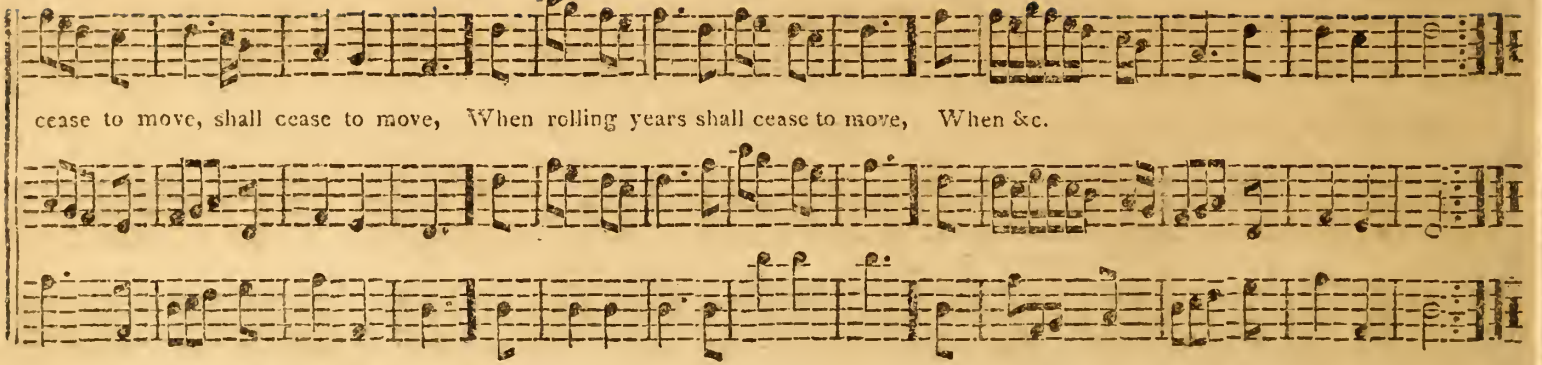



for.
And when like wandering sheep we strayed, He brought us to his fold again, He brought us to his fold again. We'll crowd thy
pia. for. pia.
gates with thankful songs, High as the heavens our voices raise; And earth, & earth with her ten thousand, thousand tongues, Shall fill thy


*for.* *pia.* *for.*
courts with sounding praise. Shall fill, &c. Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is
thy command; Vast as eternity, eternity thy love: Firm as a rock, thy truth shall stand, When rolling years shall

## DENMARK *Continued.*

*pia.* *pianissimo.* *for.*



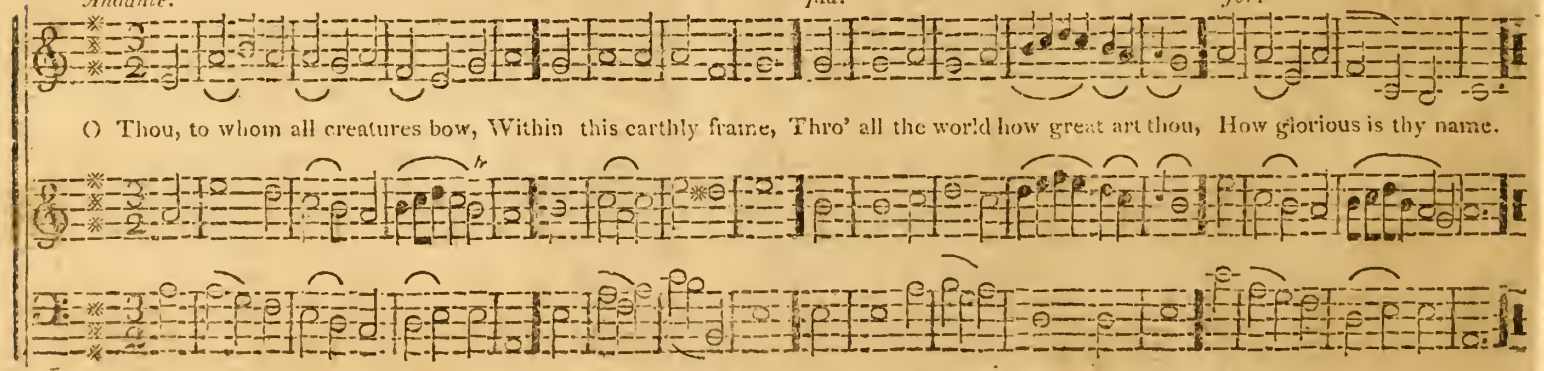
cease to move, shall cease to move, When rolling years shall cease to move, When &c.

Ps. 8.

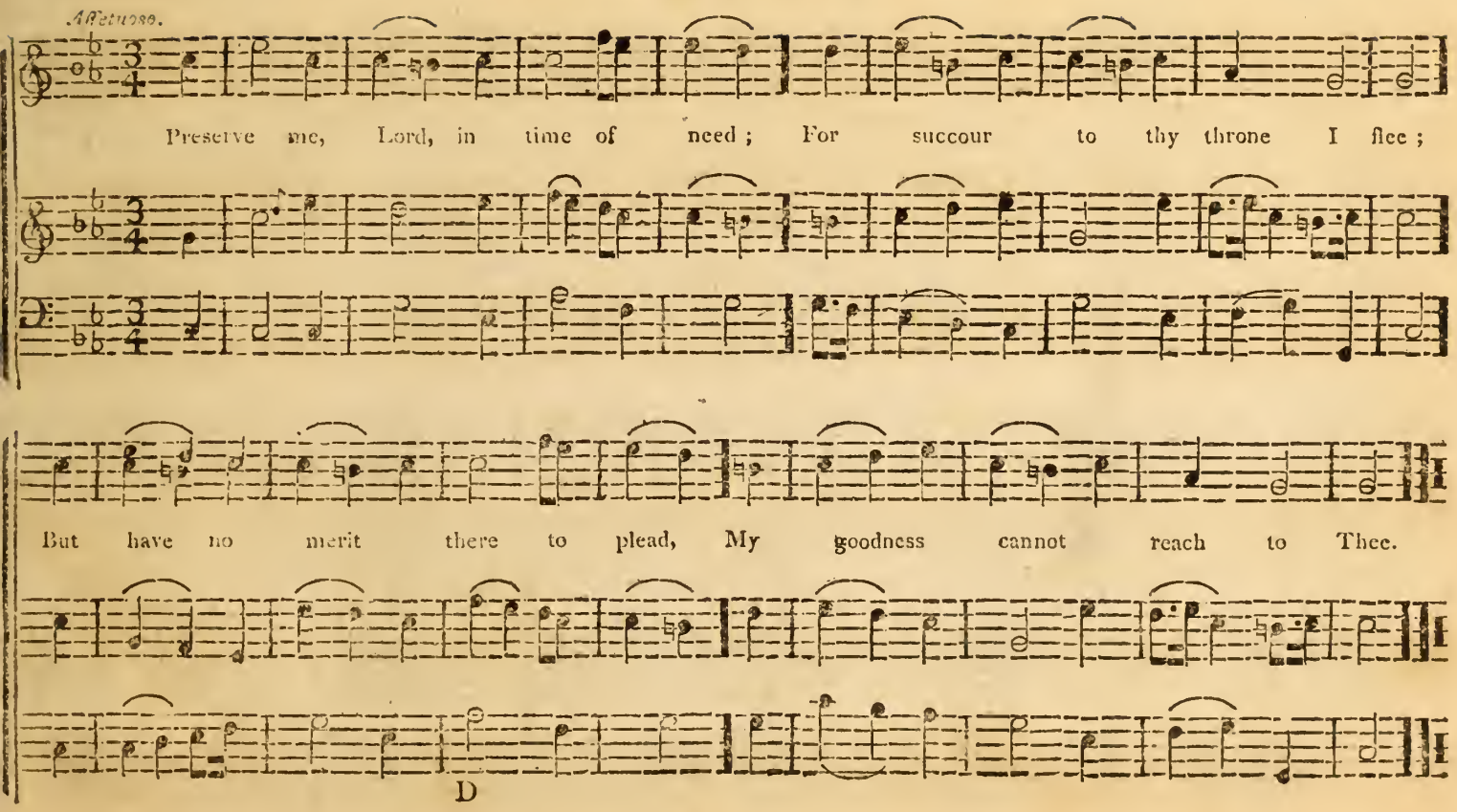
## JORDAN. C. M.

DIXON'S COL.

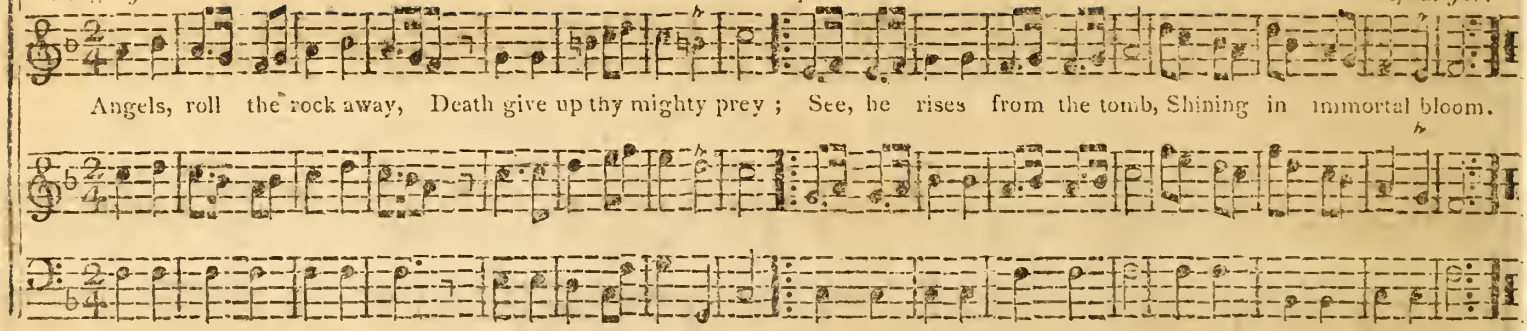
*Andante.* *pia.* *for.*



O Thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name.

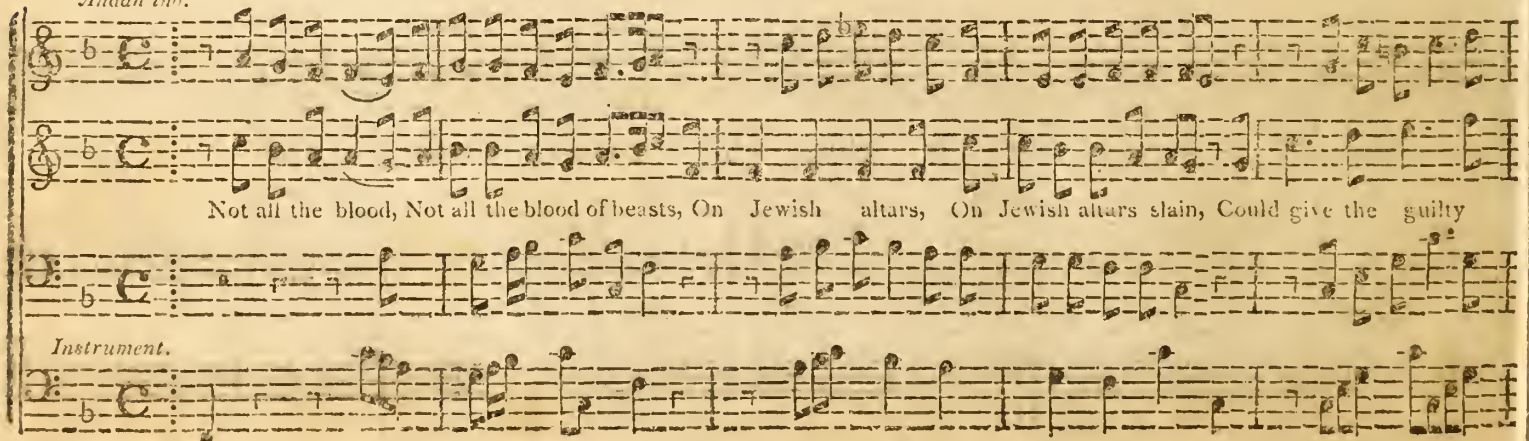

Affettuoso.
Preserve me, Lord, in time of need; For succour to thy throne I flee;
But have no merit there to plead, My goodness cannot reach to Thee.
D

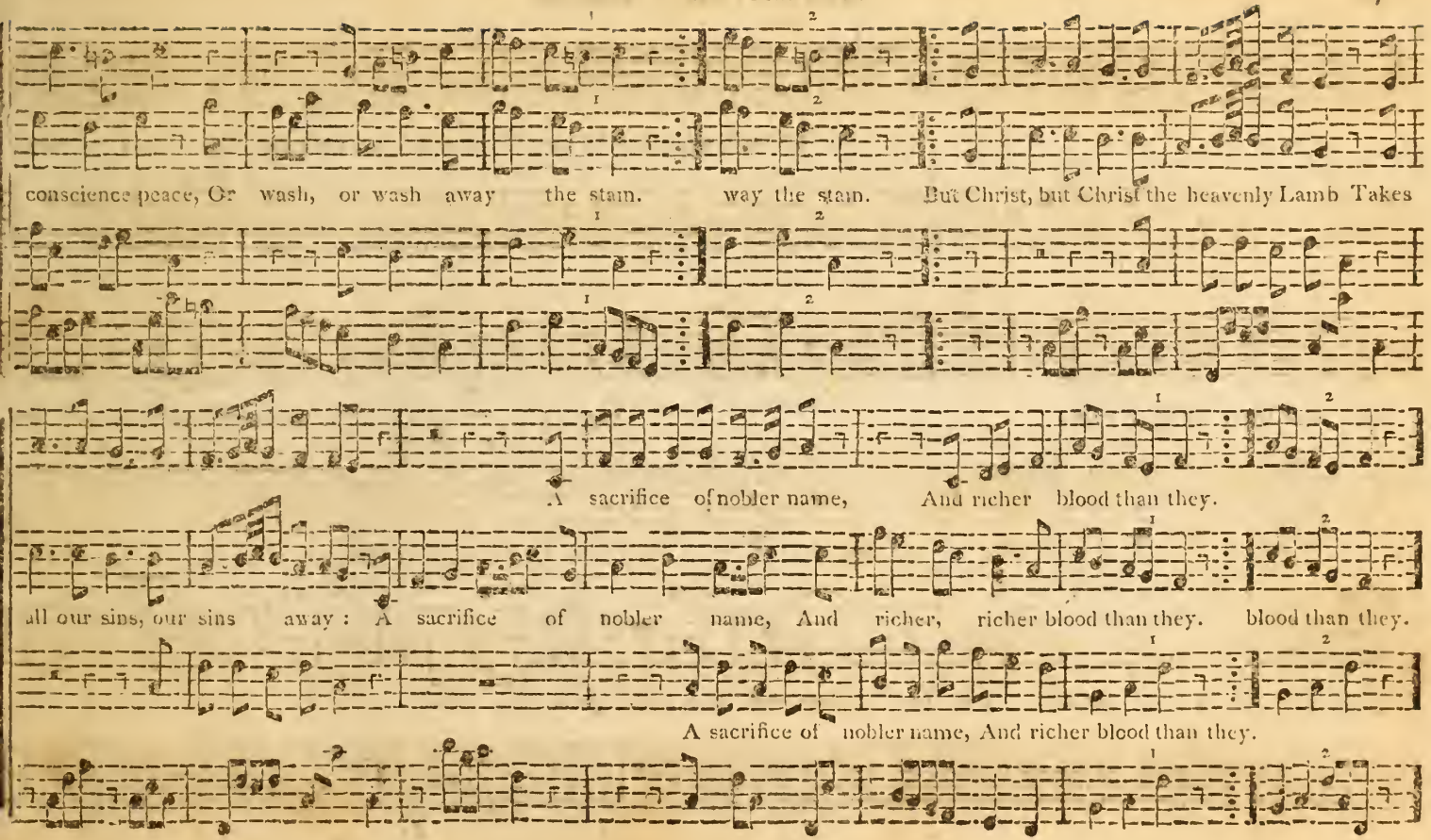
*Adagio forte.* *pia.* *repeat for.*

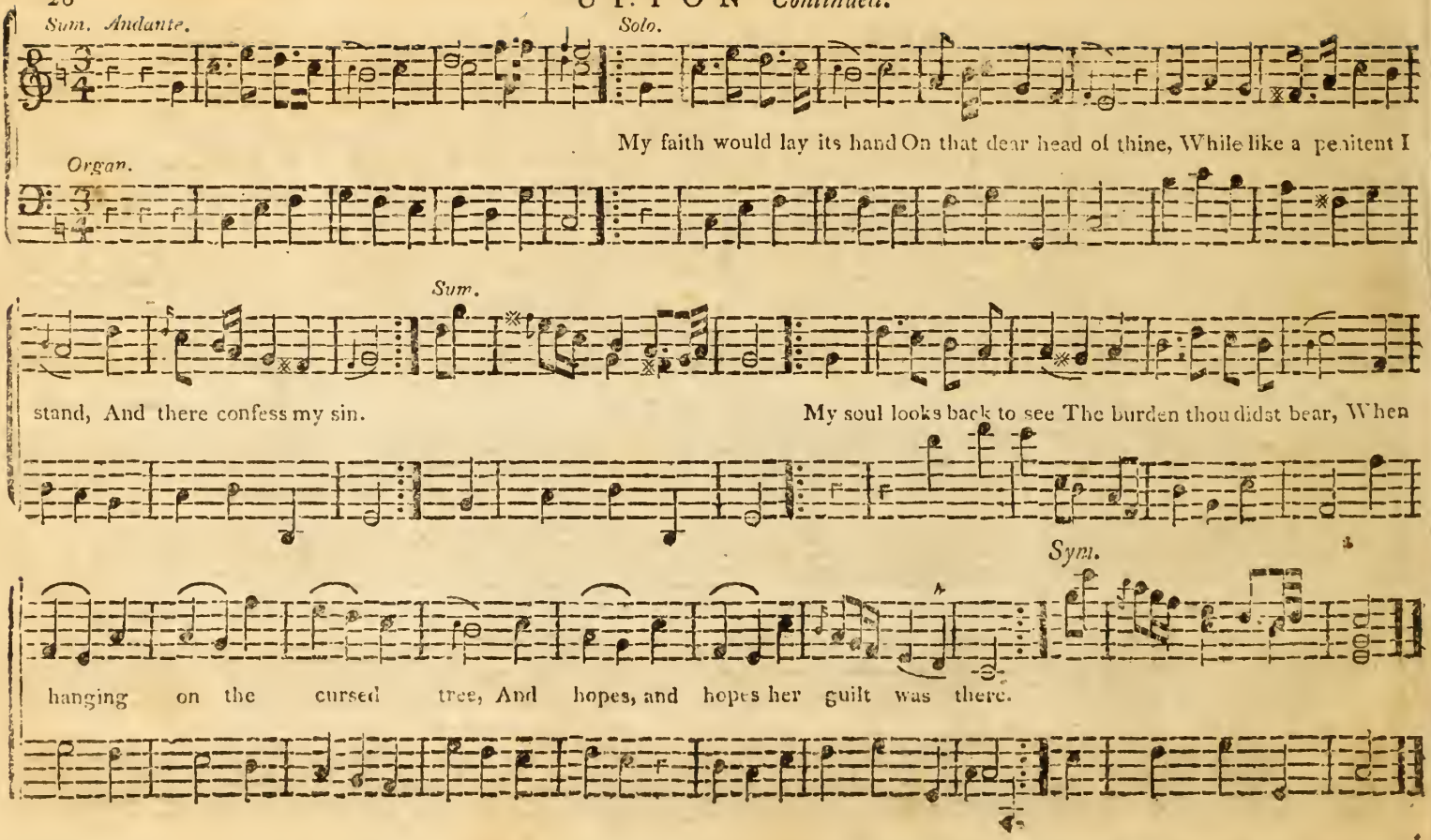



Hy. 142. B. 2d. Watts. UPTON. S. M. DR. ARNOLD.

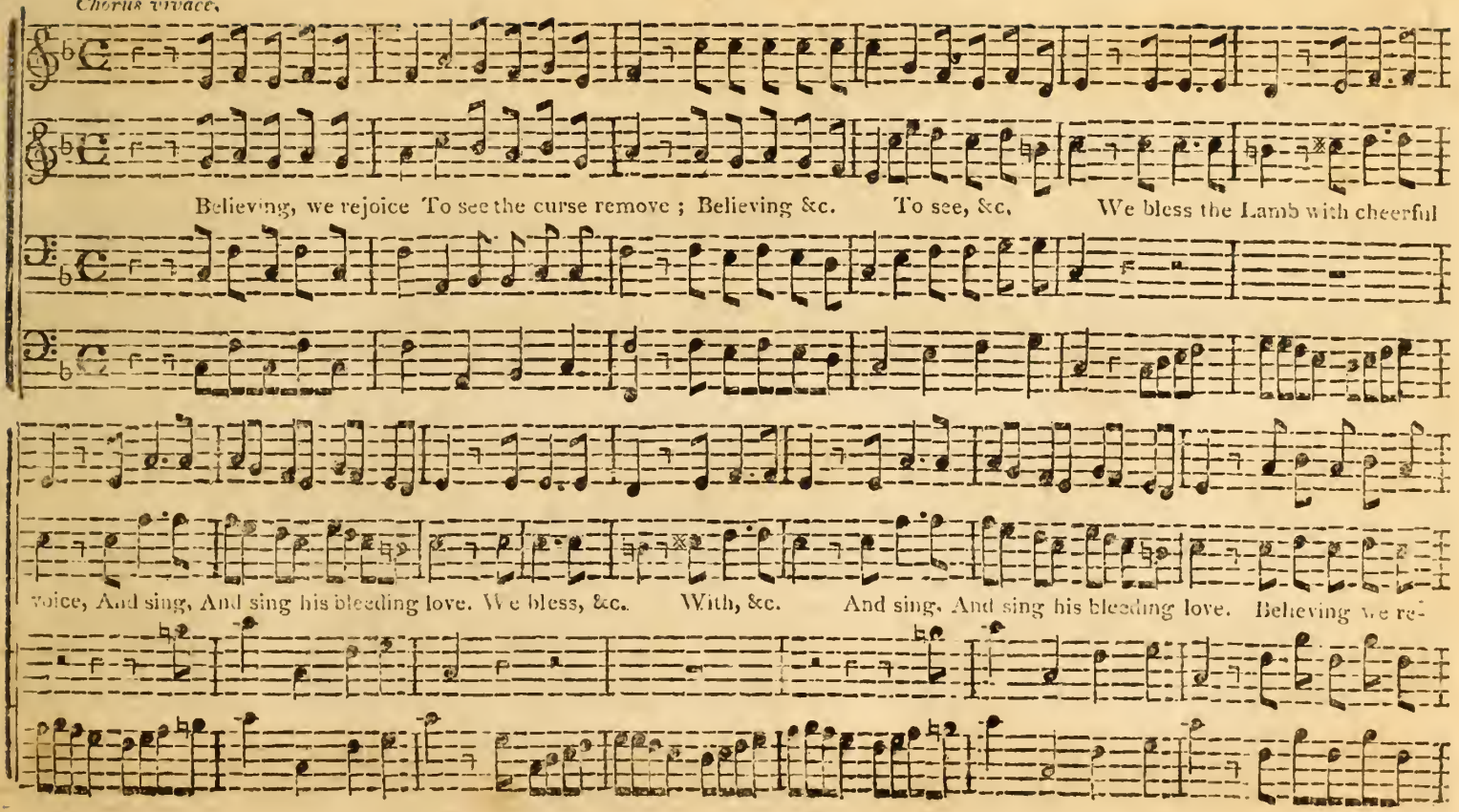
*Andantino.*

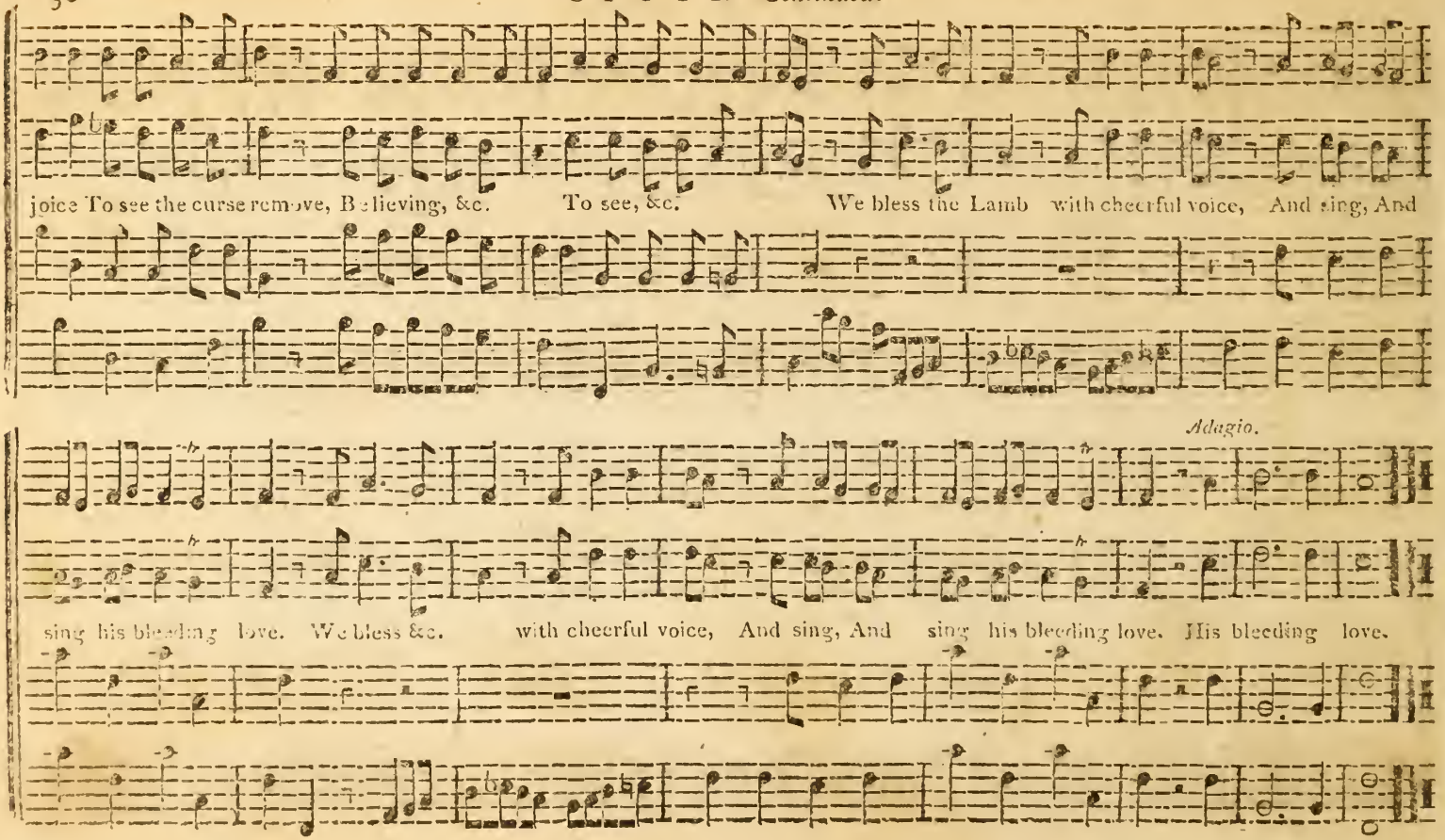



conscience peace, Or wash, or wash away the stain. way the stain. But Christ, but Christ the heavenly Lamb Takes
A sacrifice of nobler name, And richer blood than they.
all our sins, our sins away: A sacrifice of nobler name, And richer, richer blood than they. blood than they.
A sacrifice of nobler name, And richer blood than they.

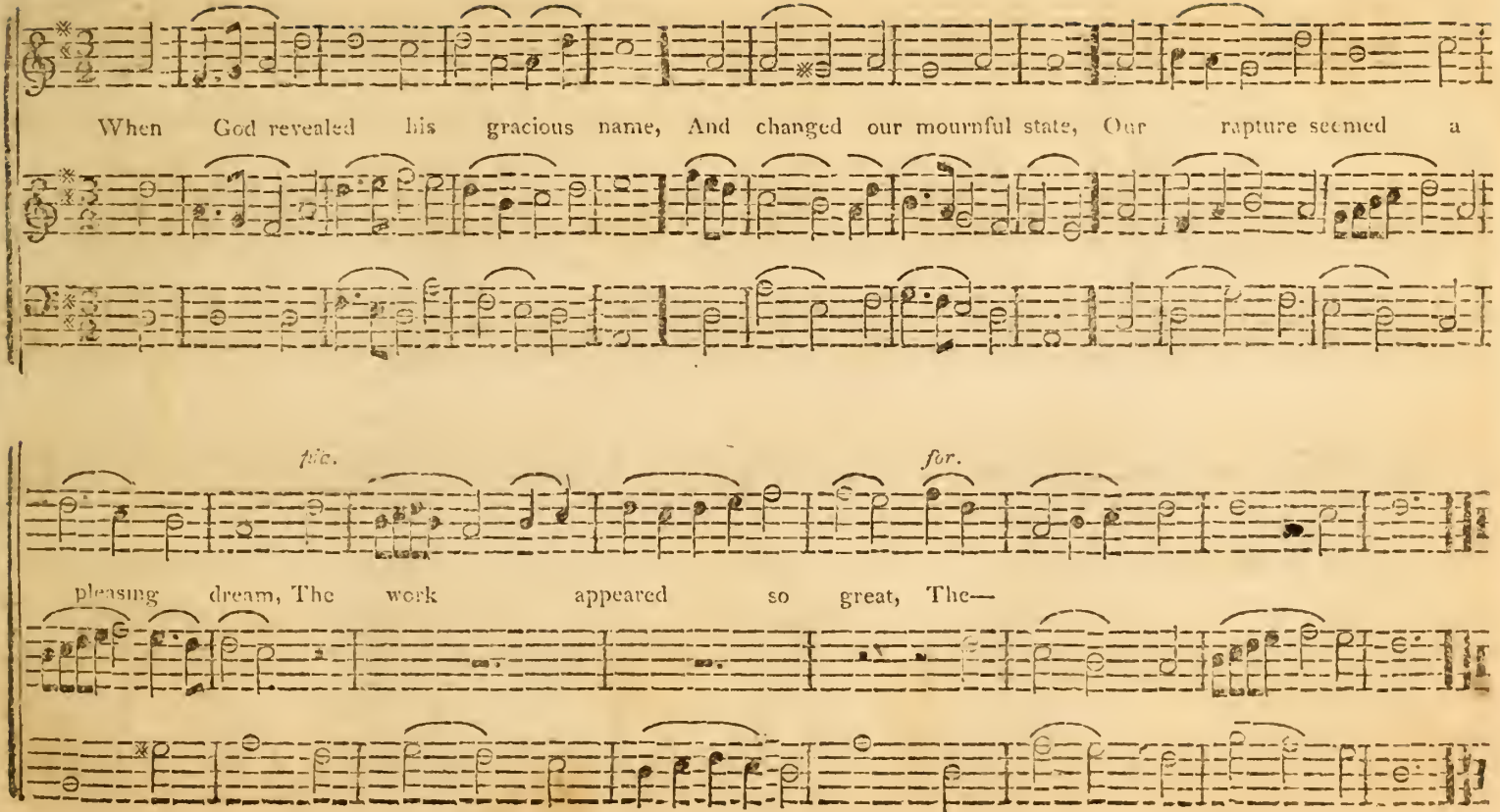

Sum. Andante.
Solo.
My faith would lay its hand On that dear head of thine, While like a penitent I
Organ.
Sum.
stand, And there confess my sin.
My soul looks back to see The burden thou didst bear, When
Sym.
hanging on the cursed tree, And hopes, and hopes her guilt was there.

*Chorus vivace.*

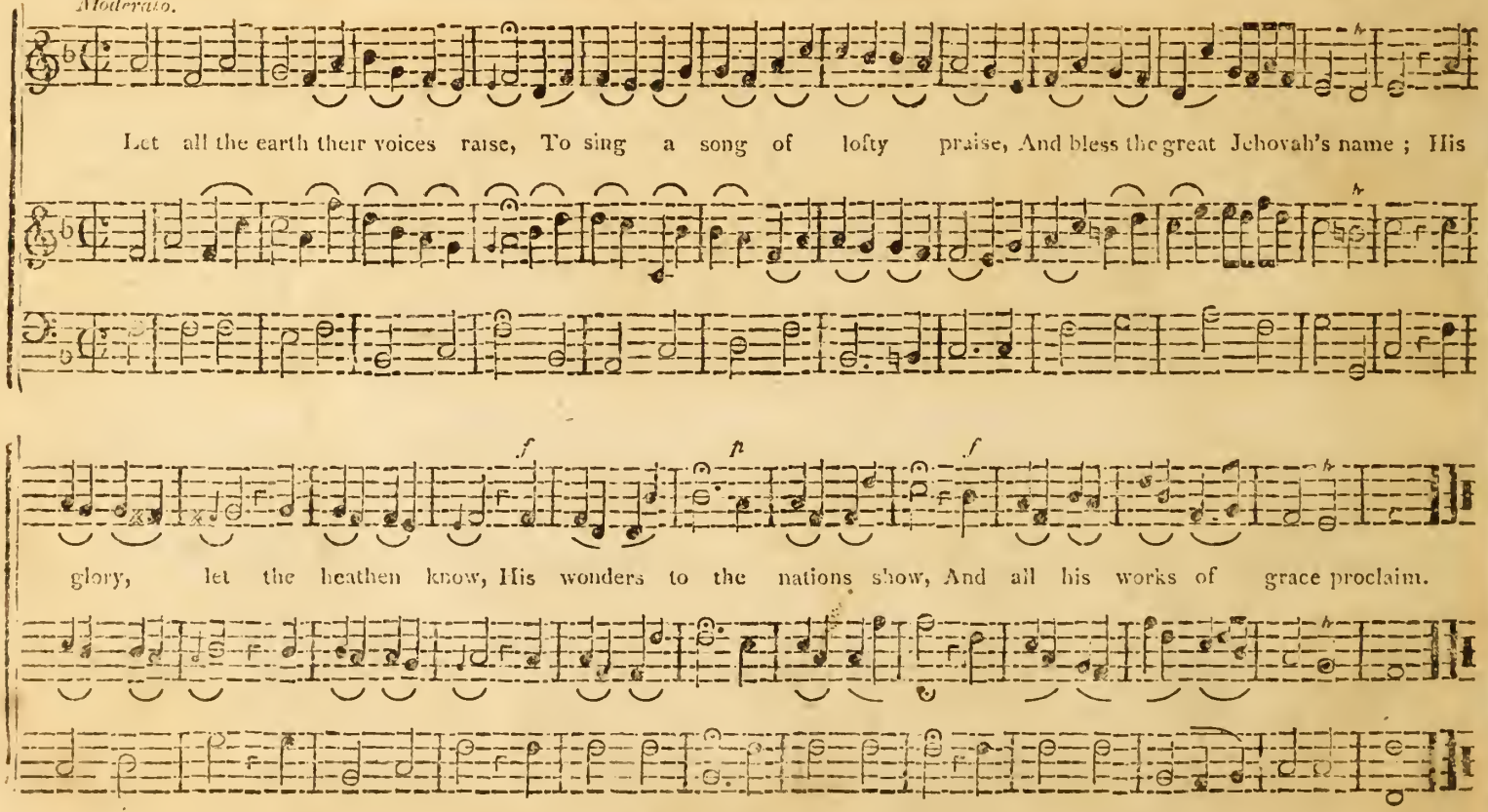



joice To see the curse remove, Believing, &c. To see, &c. We bless the Lamb with cheerful voice, And sing, And
Adagio.
sing his bleeding love. We bless &c. with cheerful voice, And sing, And sing his bleeding love. His bleeding love.

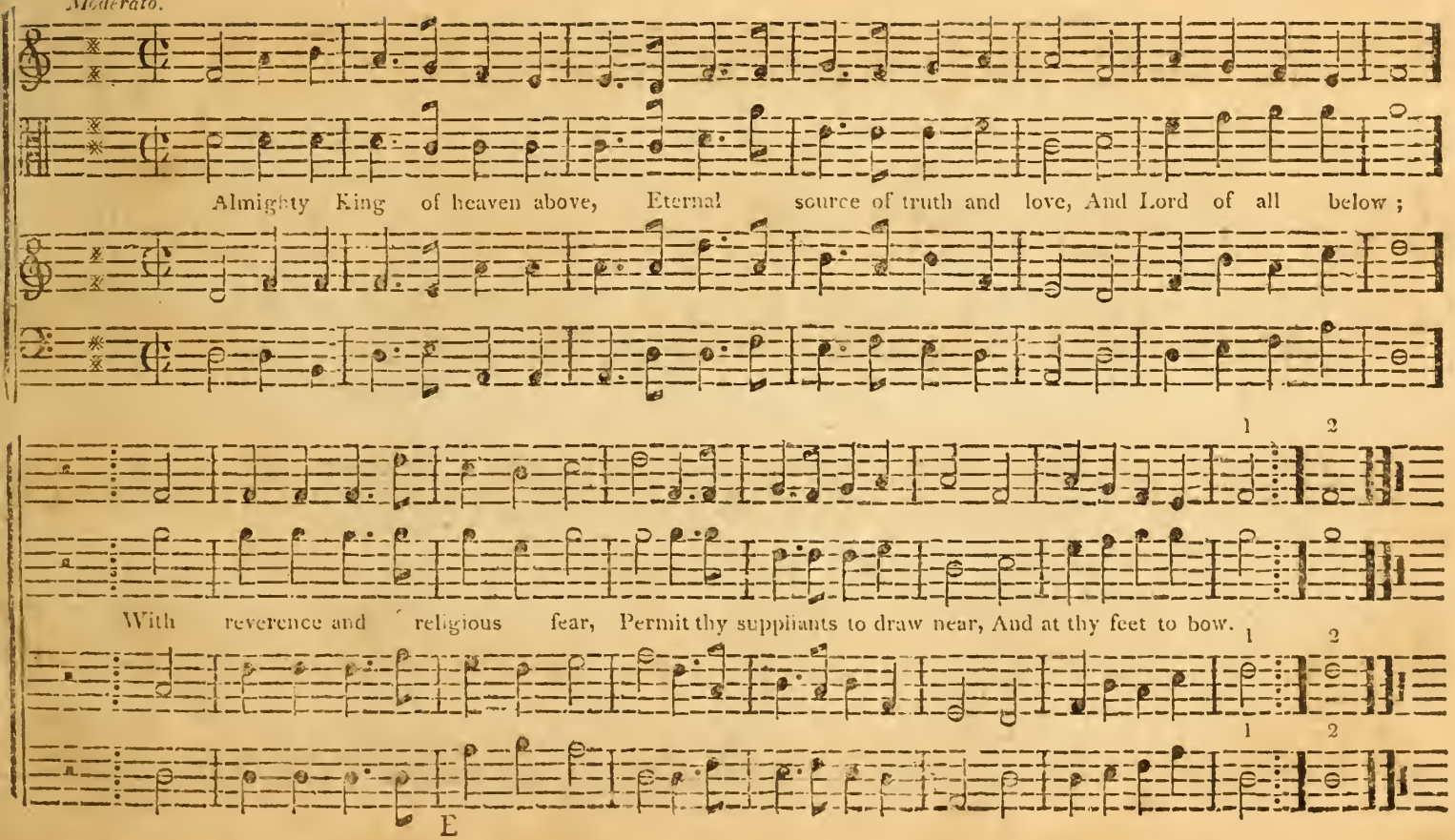
*Andante.*


When God revealed his gracious name, And changed our mournful state, Our rapture seemed a
*fic.*
*for.*
pleasing dream, The work appeared so great, The—

*Moderato.*


Let all the earth their voices raise, To sing a song of lofty praise, And bless the great Jehovah's name ; His
f
p
f
glory, let the heathen know, His wonders to the nations show, And all his works of grace proclaim.

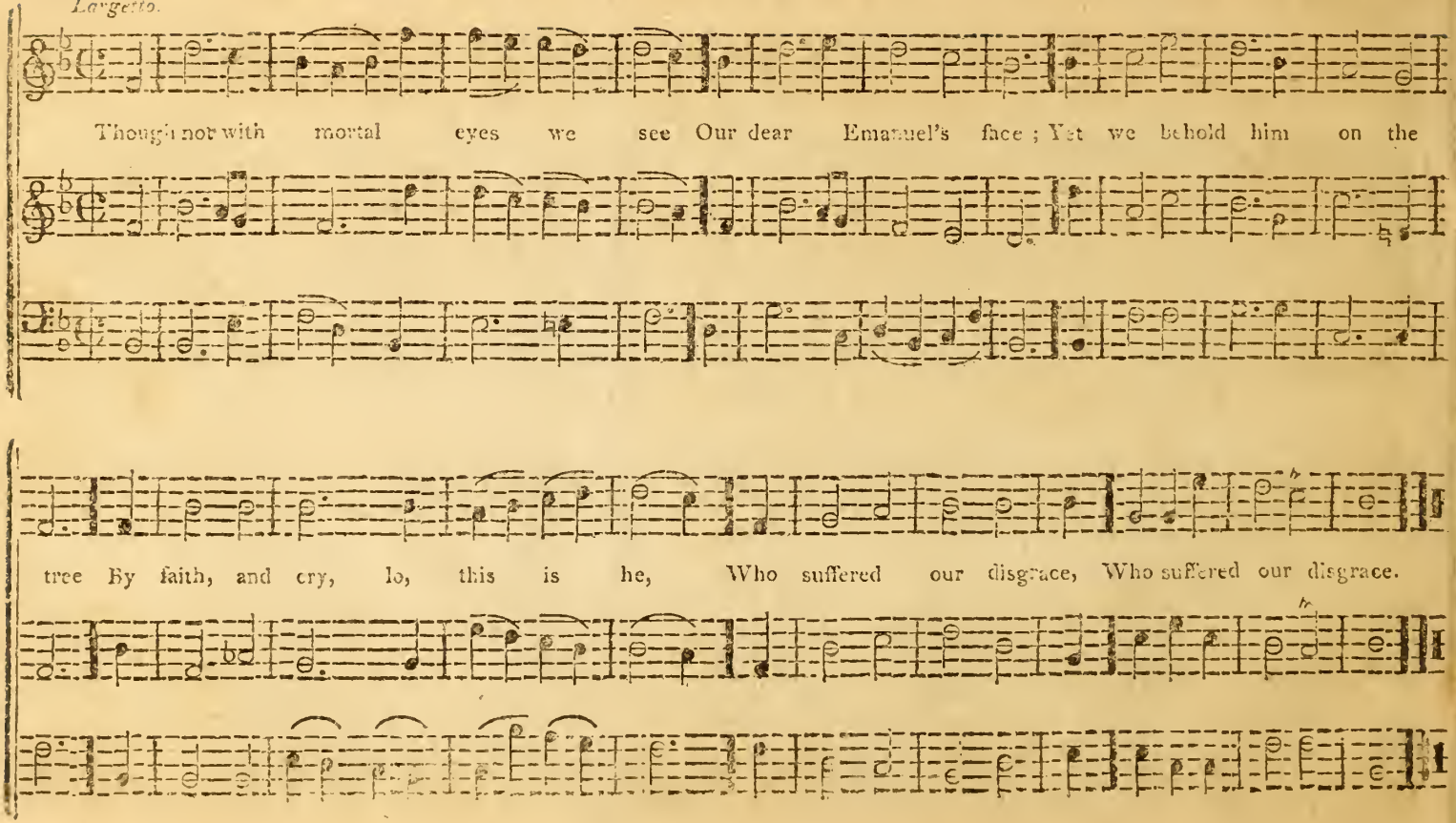
*Moderato.*


Almighty King of heaven above, Eternal source of truth and love, And Lord of all below;
1 2
With reverence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow.
1 2
1 2
E

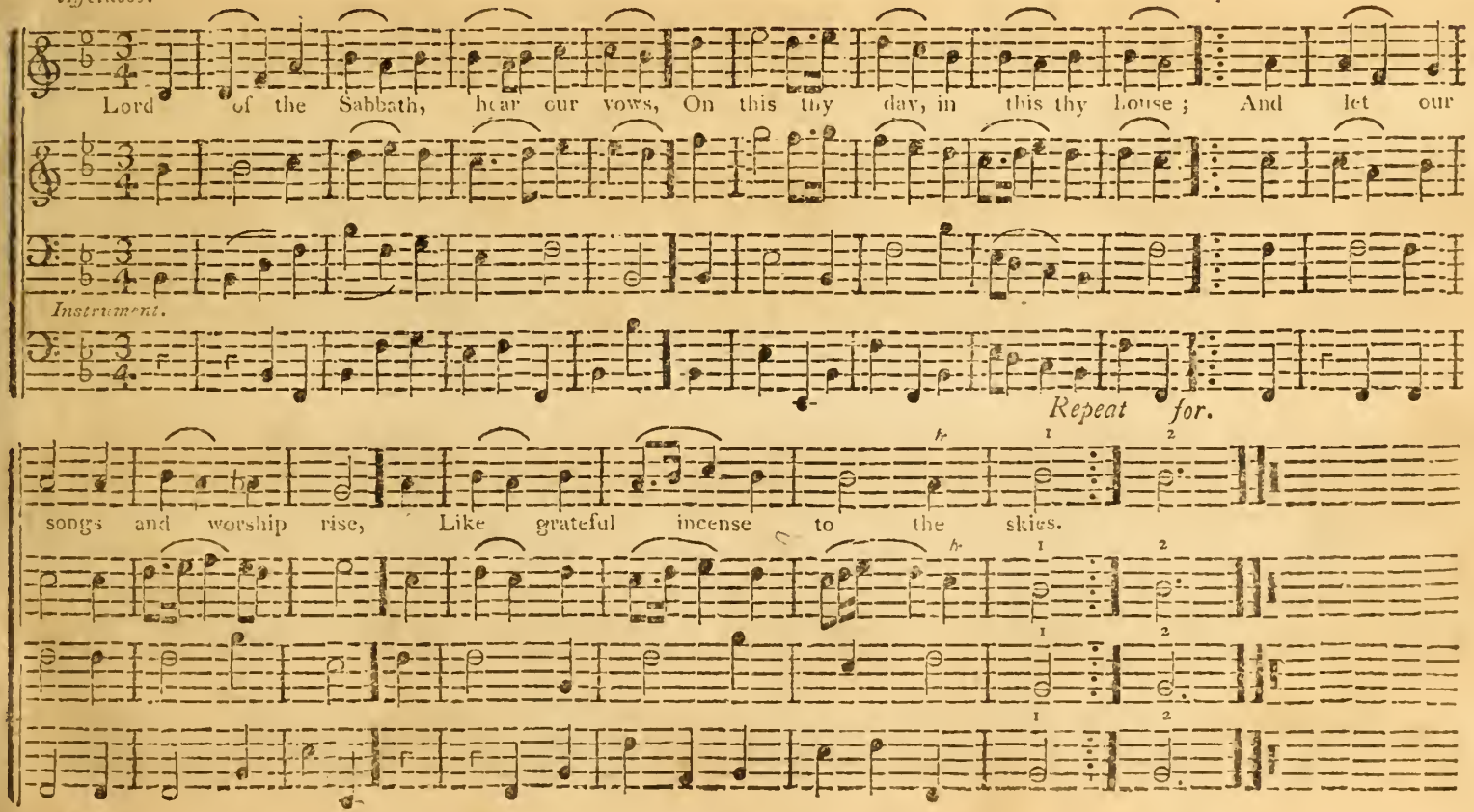
## ADVENT. 5 line C. M.

Adapted from J. W. Calicott.

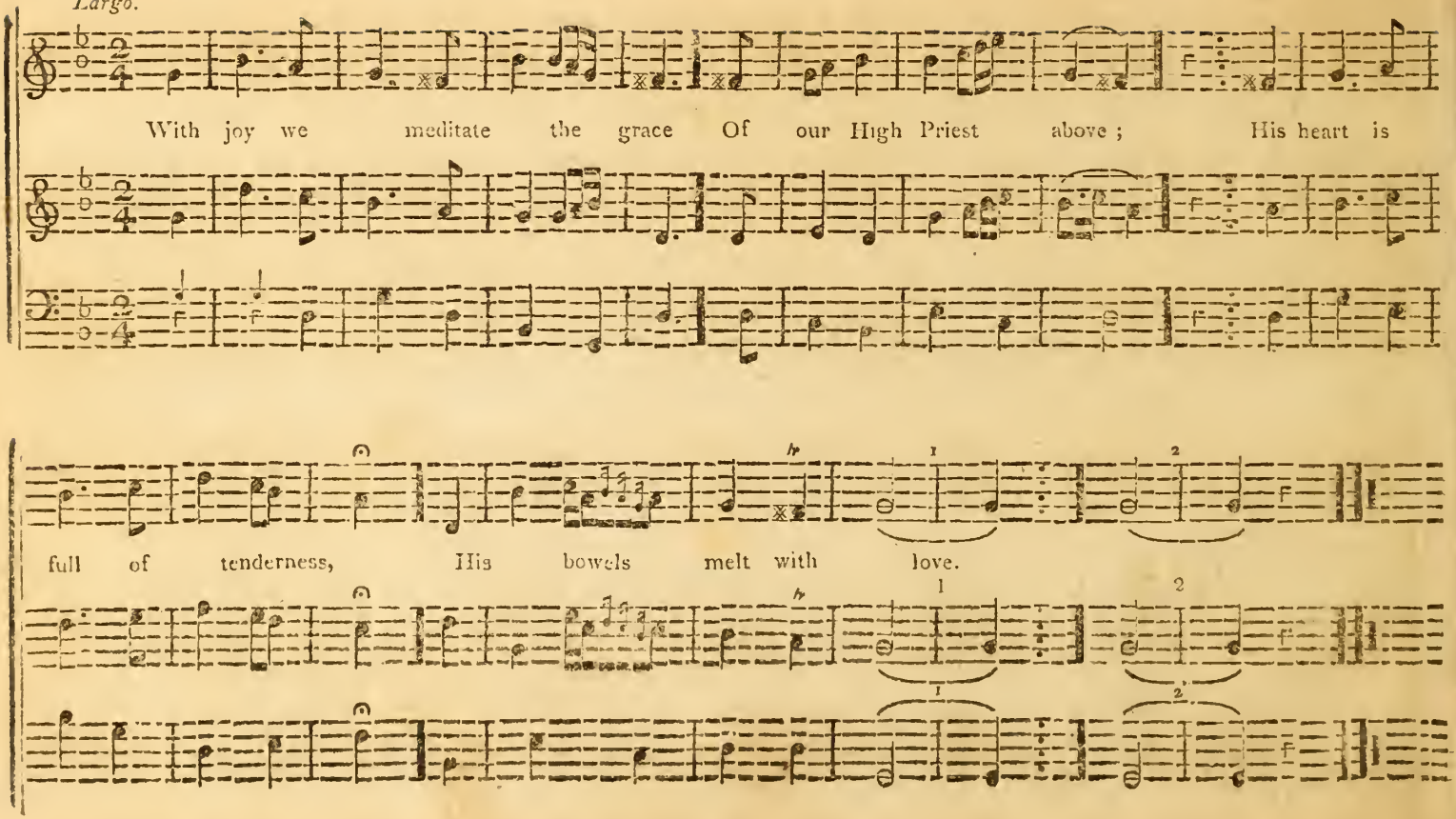
*Larghetto.*

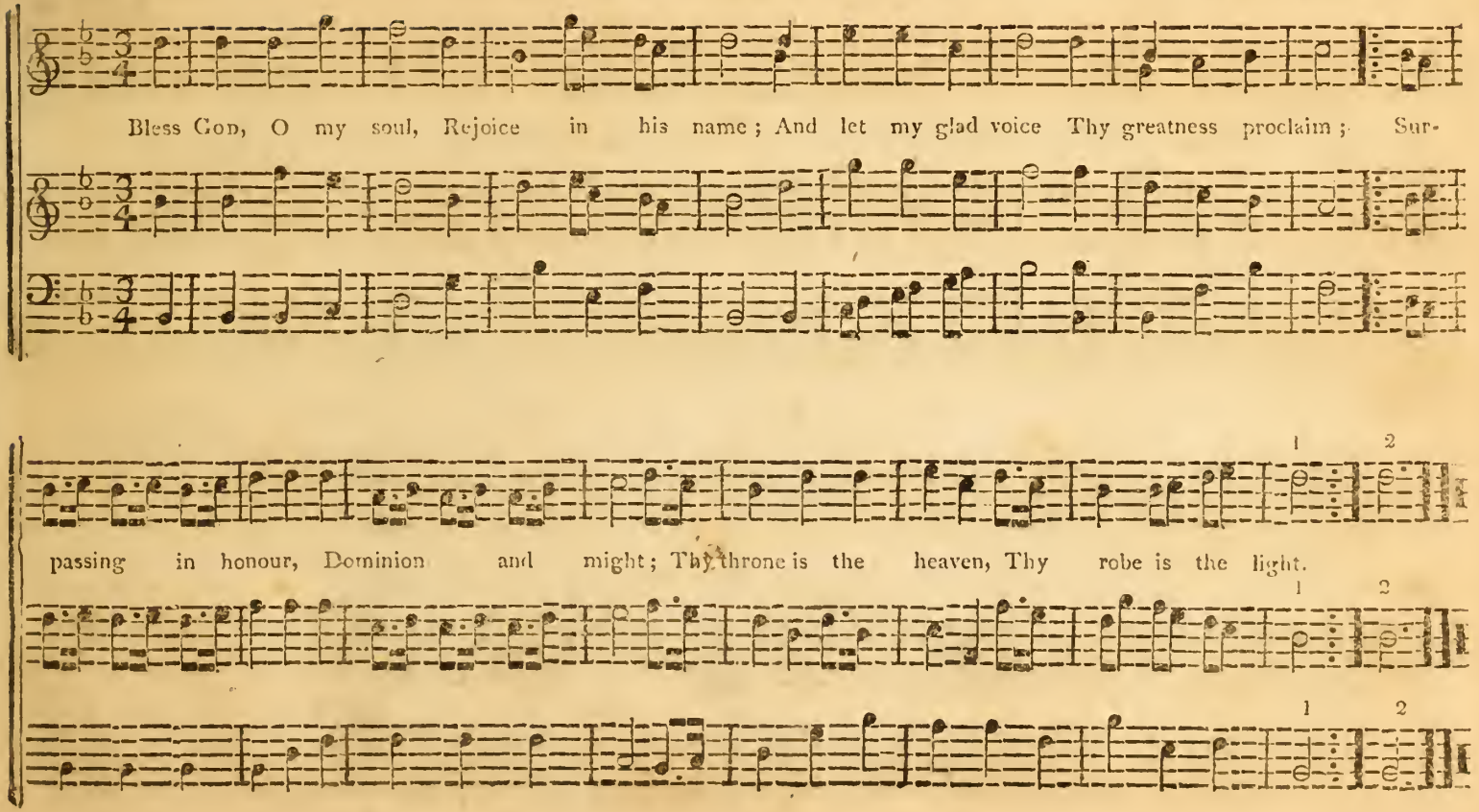


*Affettuoso.* *fus.*



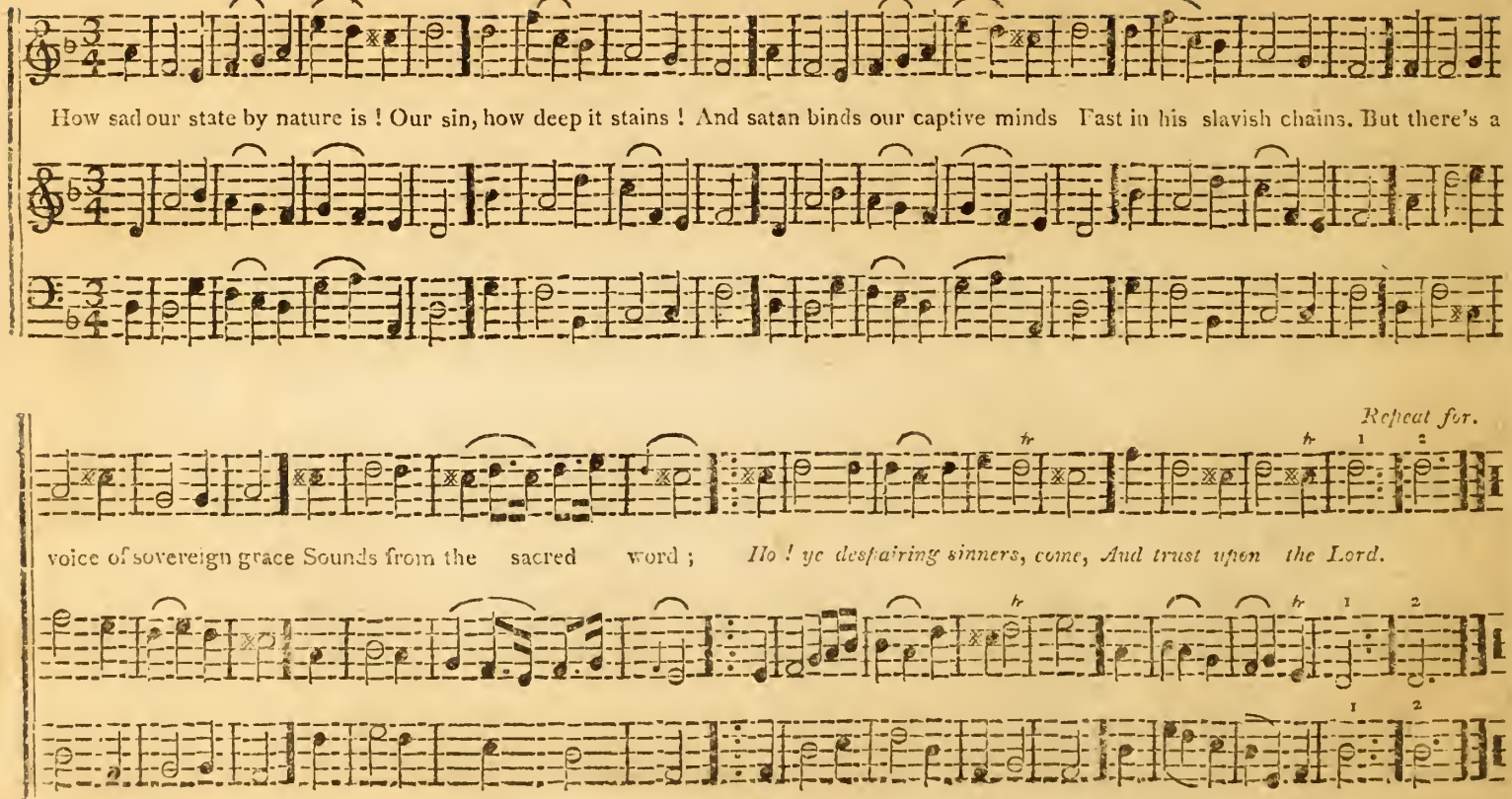
*Largo.*


With joy we meditate the grace Of our High Priest above; His heart is
full of tenderness, His bowels melt with love.

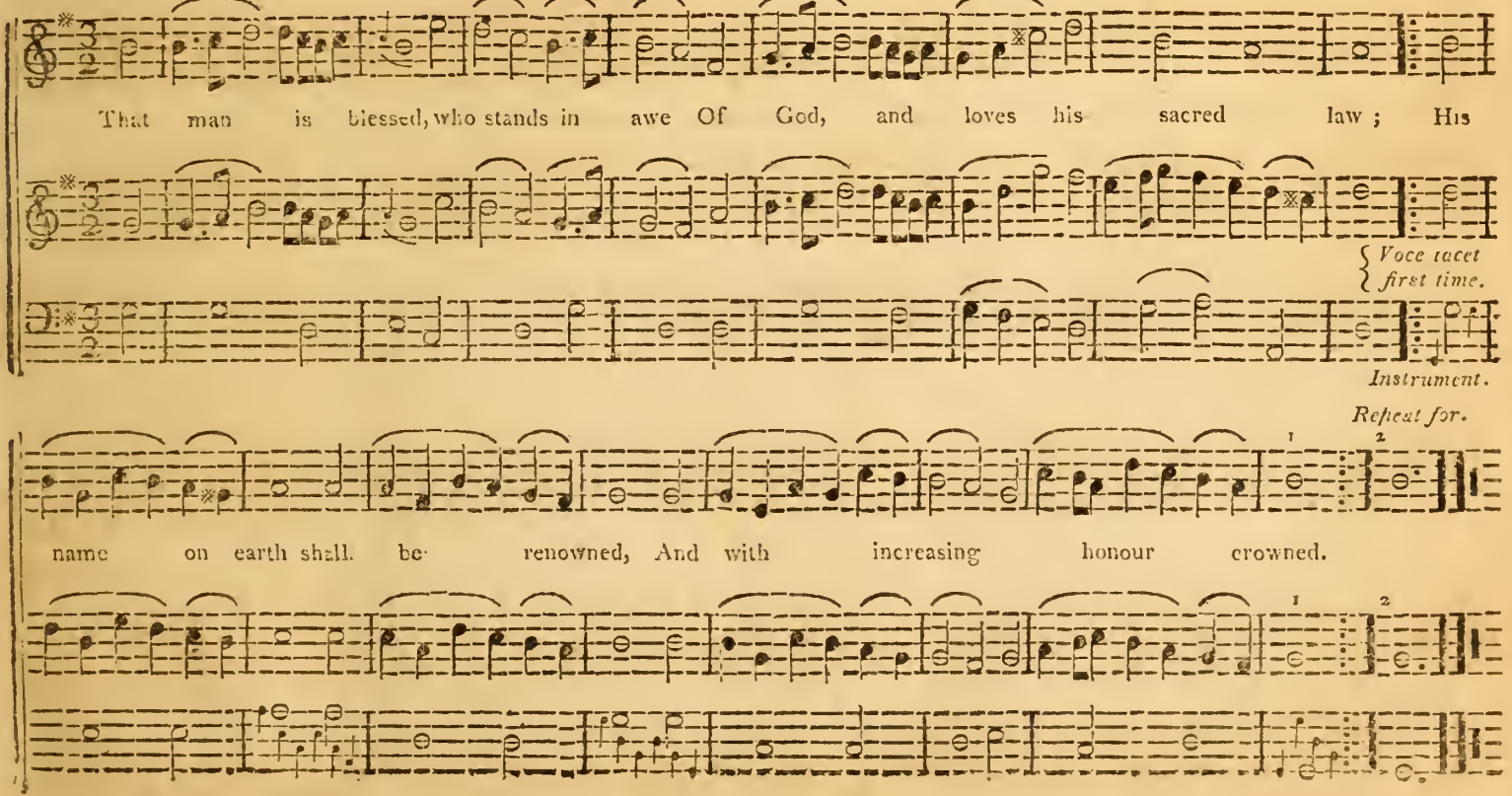

Bless God, O my soul, Rejoice in his name; And let my glad voice Thy greatness proclaim; Sur-
passing in honour, Dominion and might; Thy throne is the heaven, Thy robe is the light.
1 2
1 2
1 2

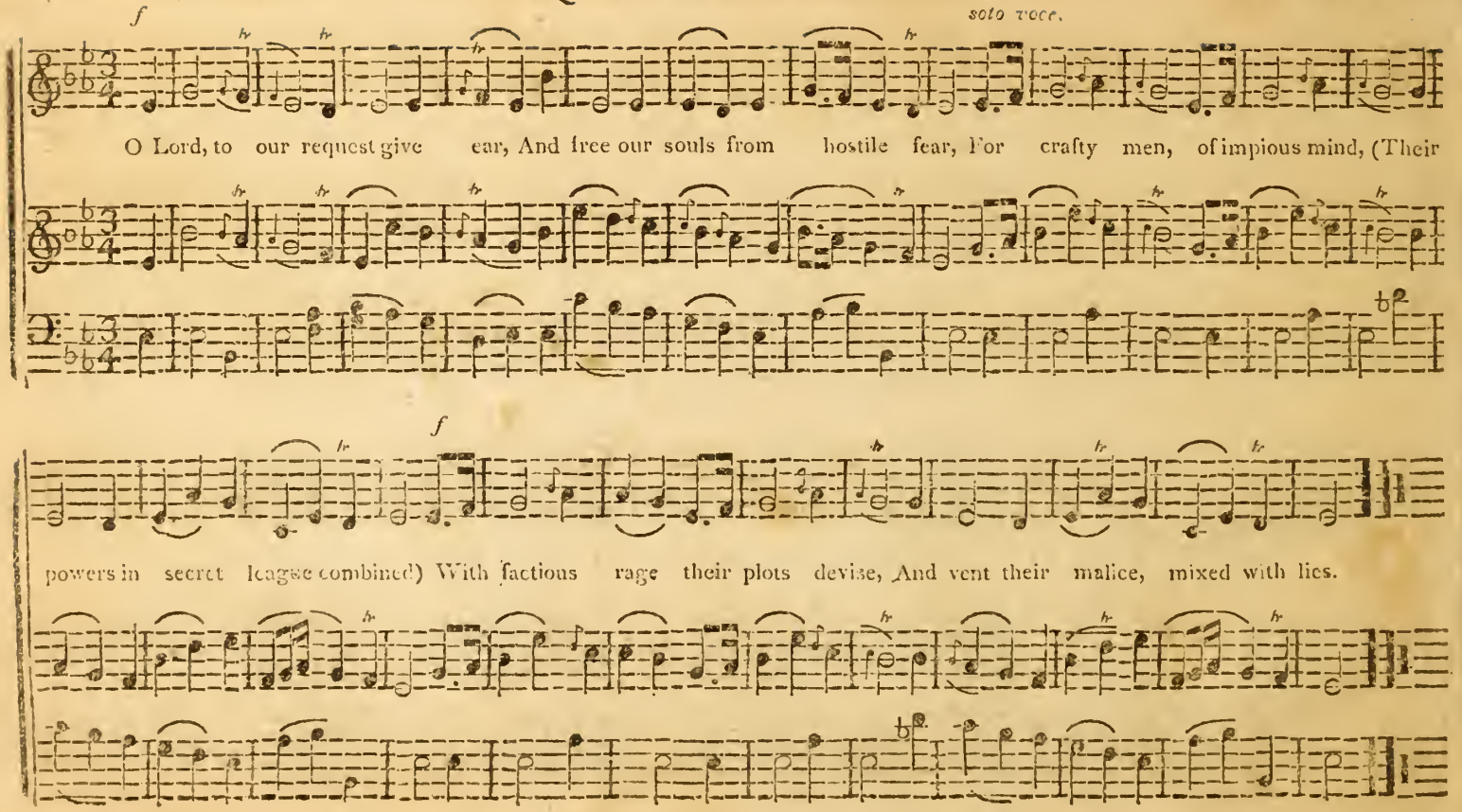
38 Hy. 90. B. 2d. Watts. DORSET. C. M. Dr. Burney.

*Adagio.* *pia.*



*Affetuoso.* *pia.*




f
tr
solo voce.
O Lord, to our request give ear, And free our souls from hostile fear, For crafty men, of impious mind, (Their
f
powers in secret league combined) With factious rage their plots devise, And vent their malice, mixed with lies.

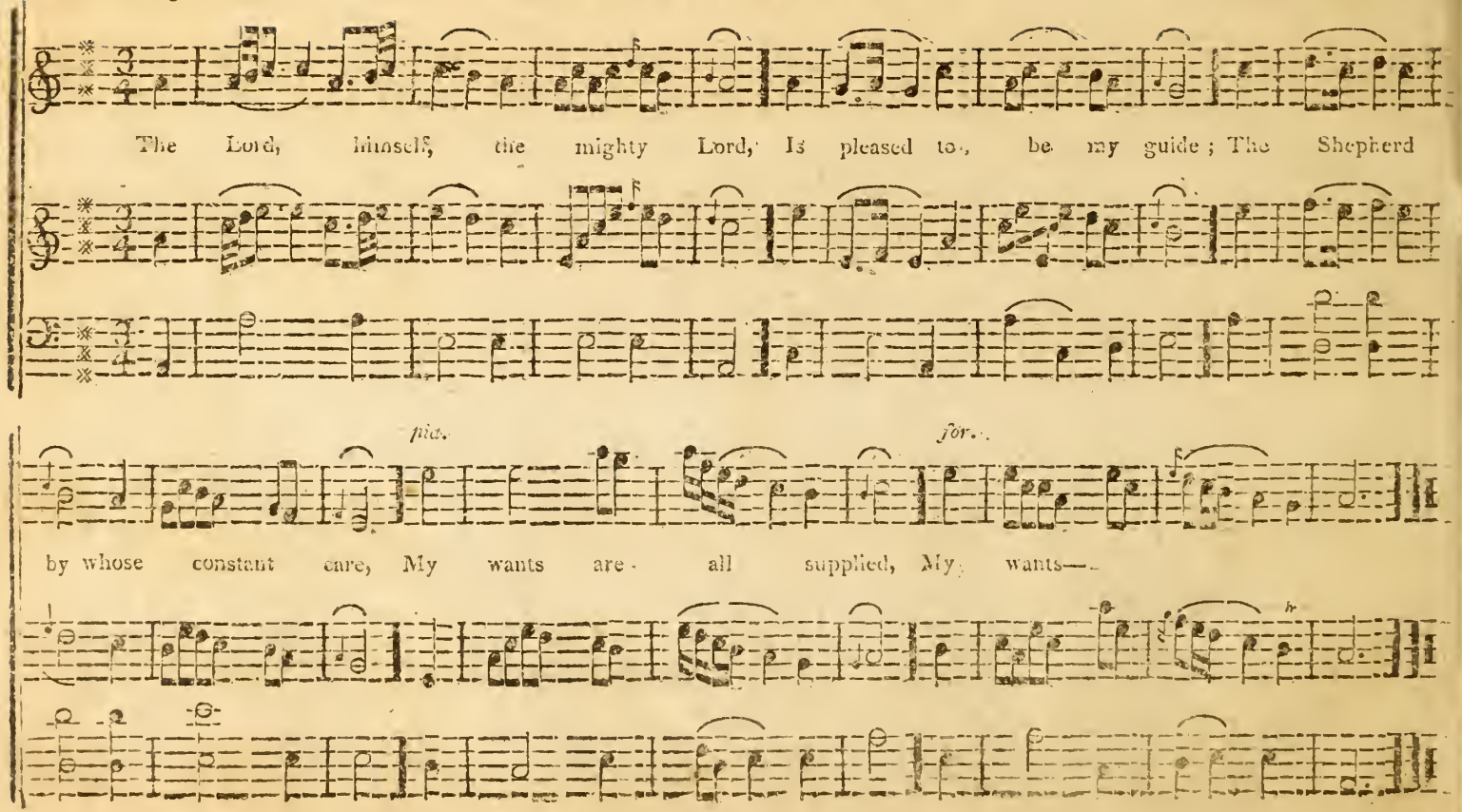
*Andante.*

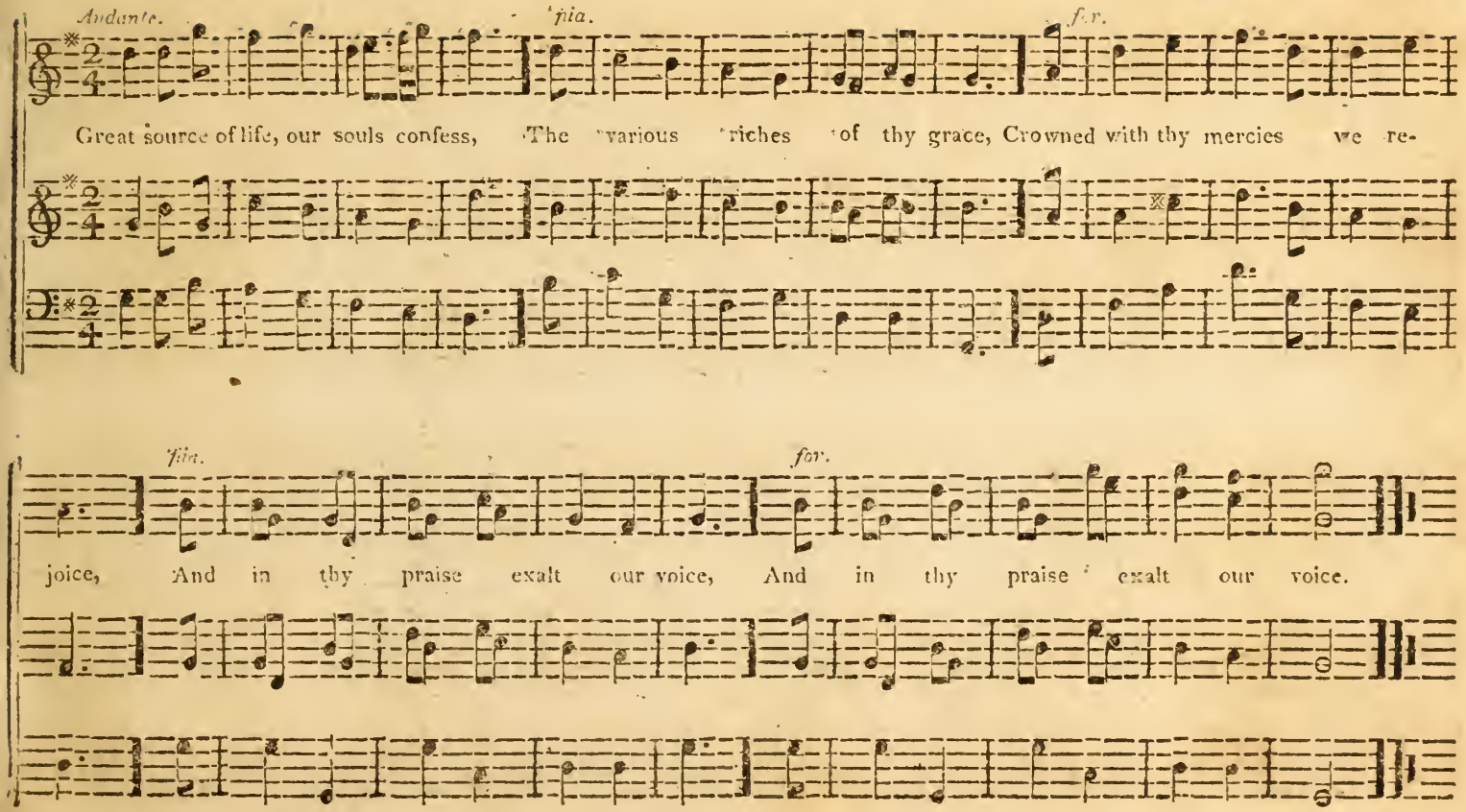
*p*

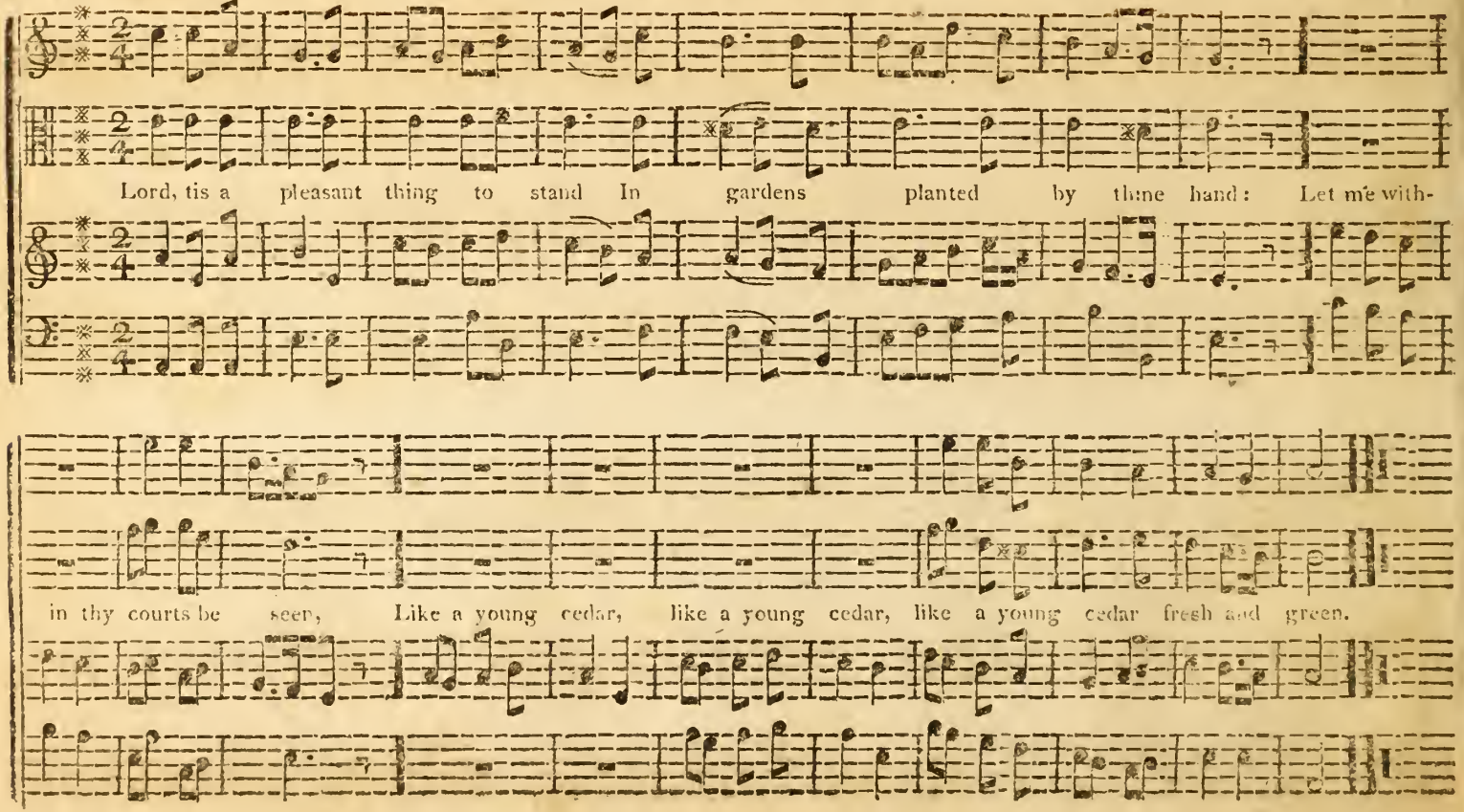
While thee I seek, protecting power! Be my vain wishes stilled; And may this consecrated hour With better hopes be filled. Thy

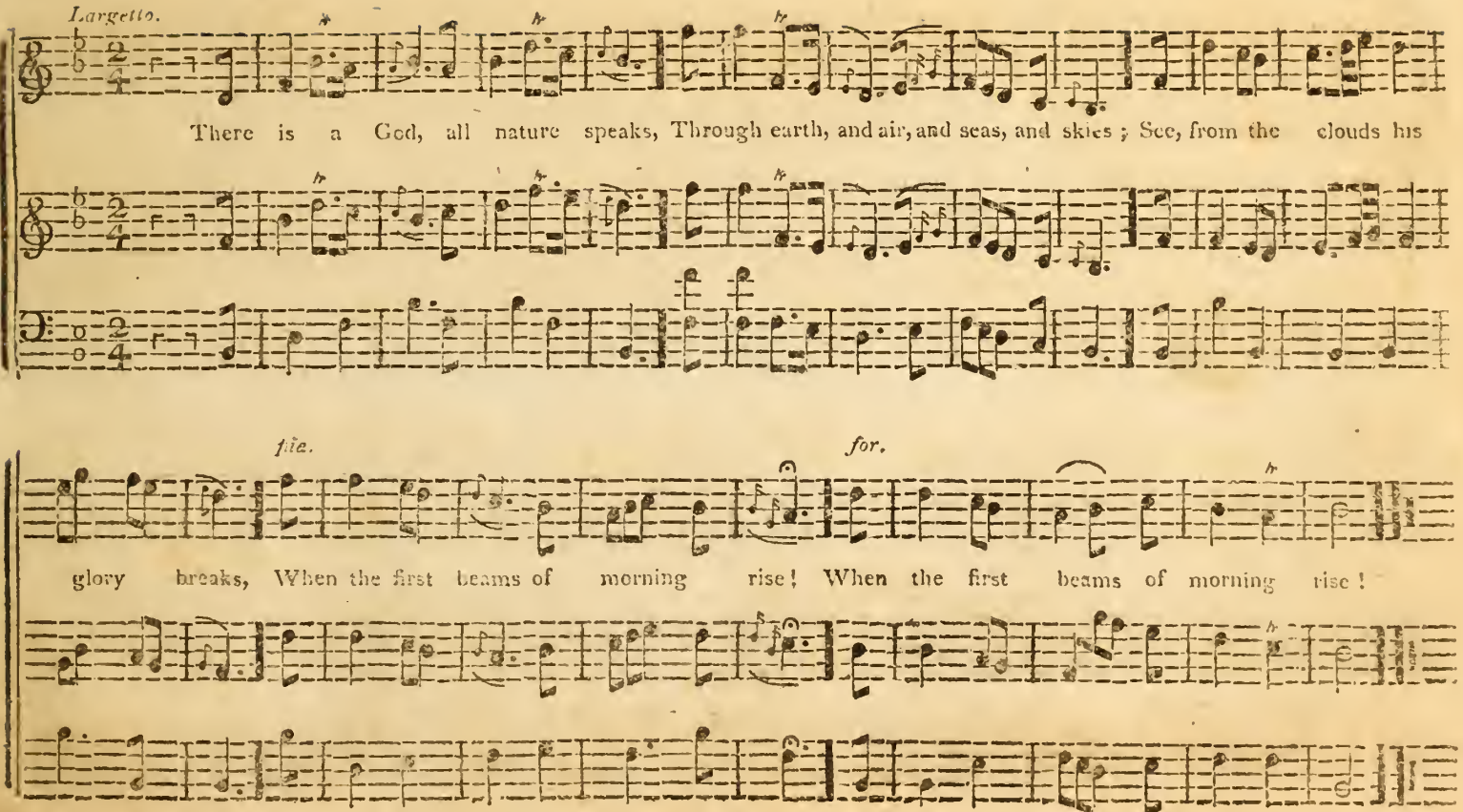
love the power of thought bestowed, To thee my thoughts would soar; Thy mercy o'er my life has flowed; That mercy I adore.

F

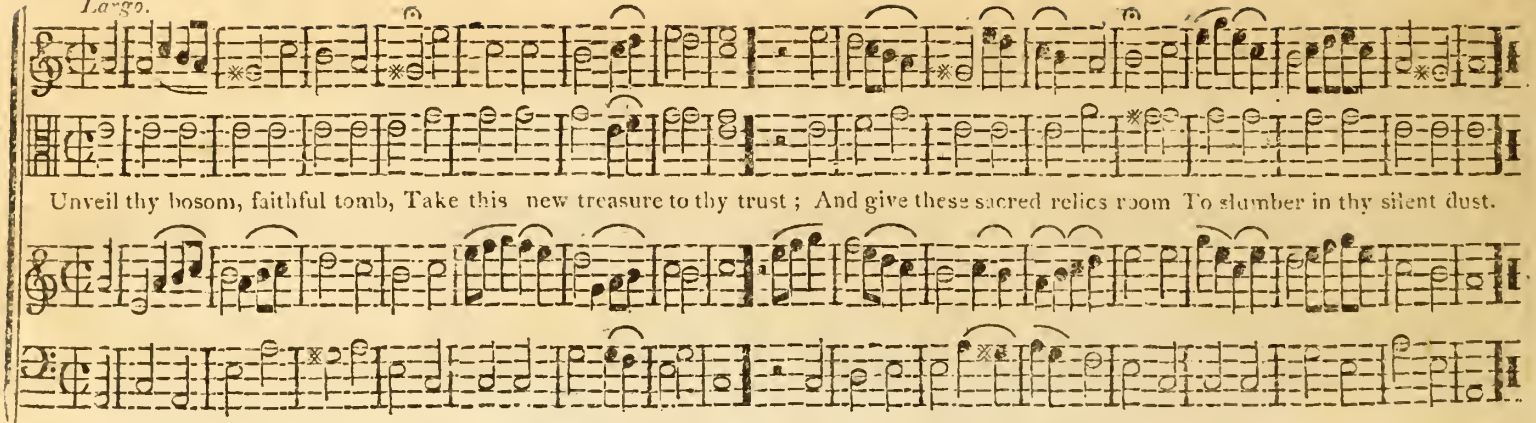

The Lord, himself, the mighty Lord, Is pleased to be my guide; The Shepherd
pla.
for.
by whose constant care, My wants are all supplied, My wants—


Andante.
fia.
for.
Great source of life, our souls confess, The various riches of thy grace, Crowned with thy mercies we re-
fia.
for.
joice, And in thy praise exalt our voice, And in thy praise exalt our voice.


Lord, tis a pleasant thing to stand In gardens planted by thine hand: Let me with-
in thy courts be seen, Like a young cedar, like a young cedar, like a young cedar fresh and green.

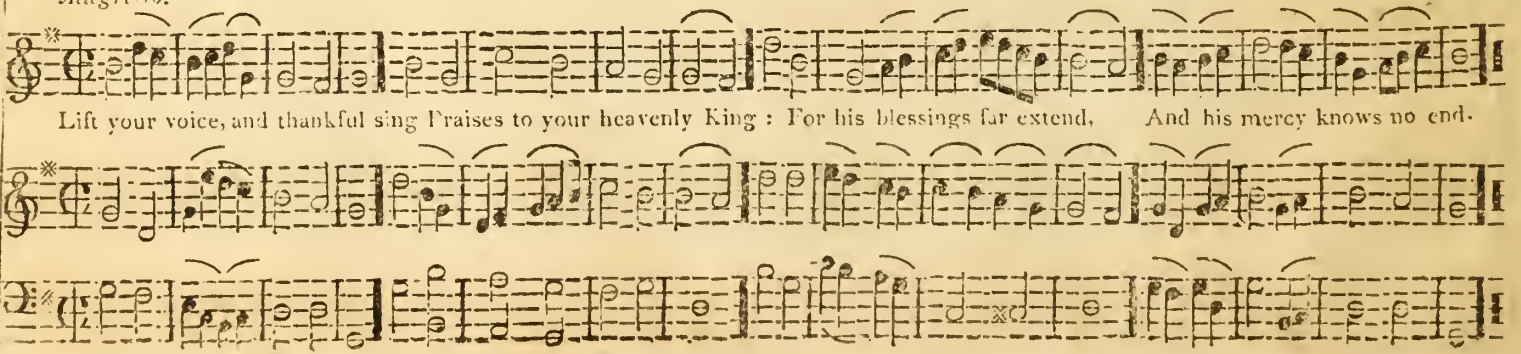

Largetto.
There is a God, all nature speaks, Through earth, and air, and seas, and skies; See, from the clouds his
flie.
for.
glory breaks, When the first beams of morning rise! When the first beams of morning rise!

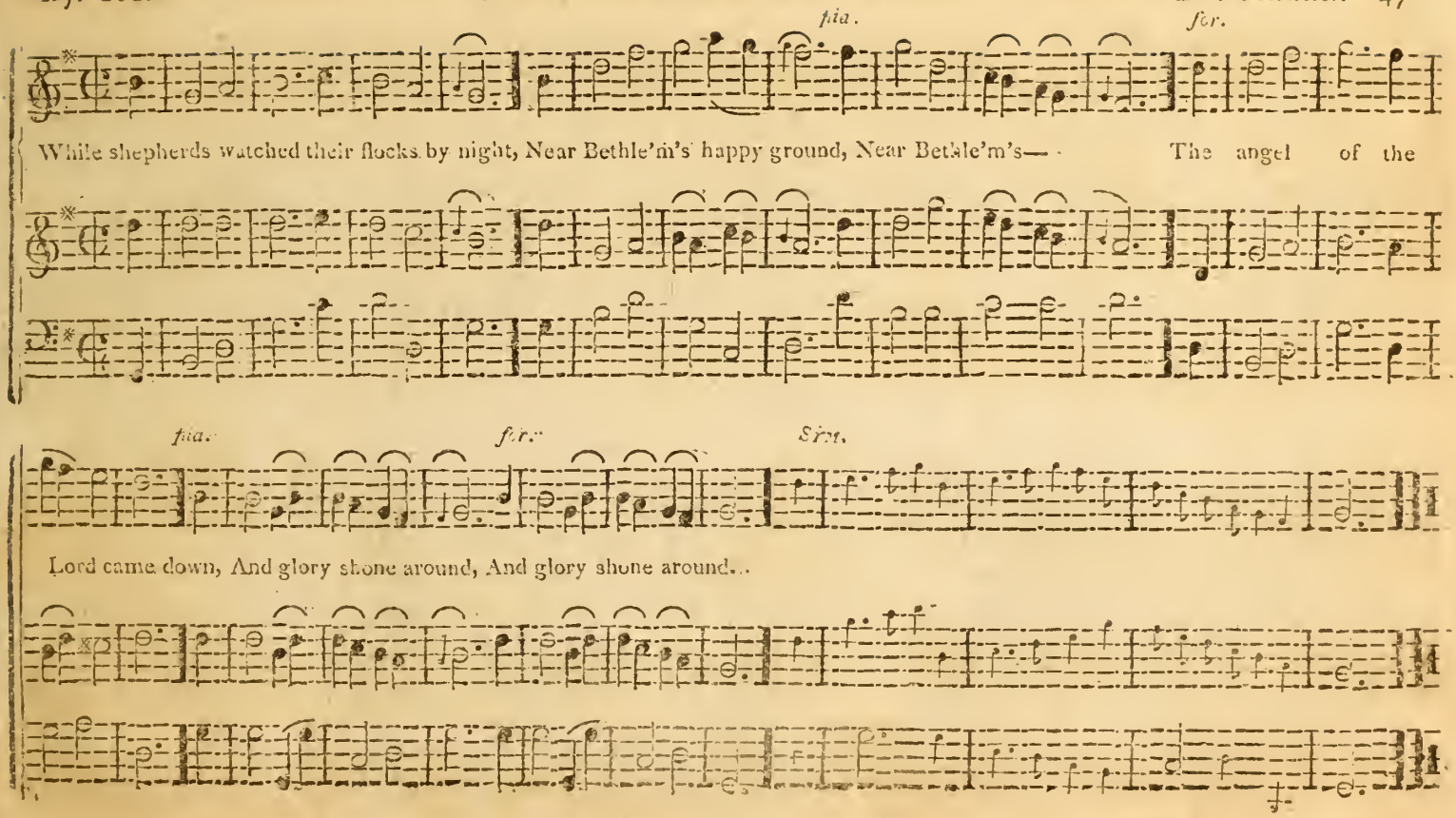
*Largo.*



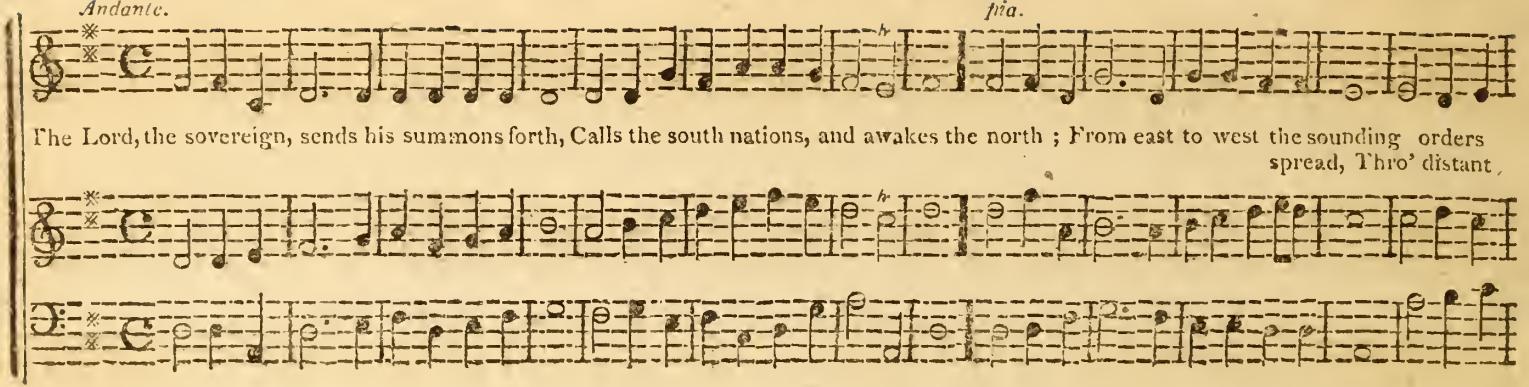

Ps. 136. TOWNHEAD. 7s. Adapted from Leach.

*Allegretto.*

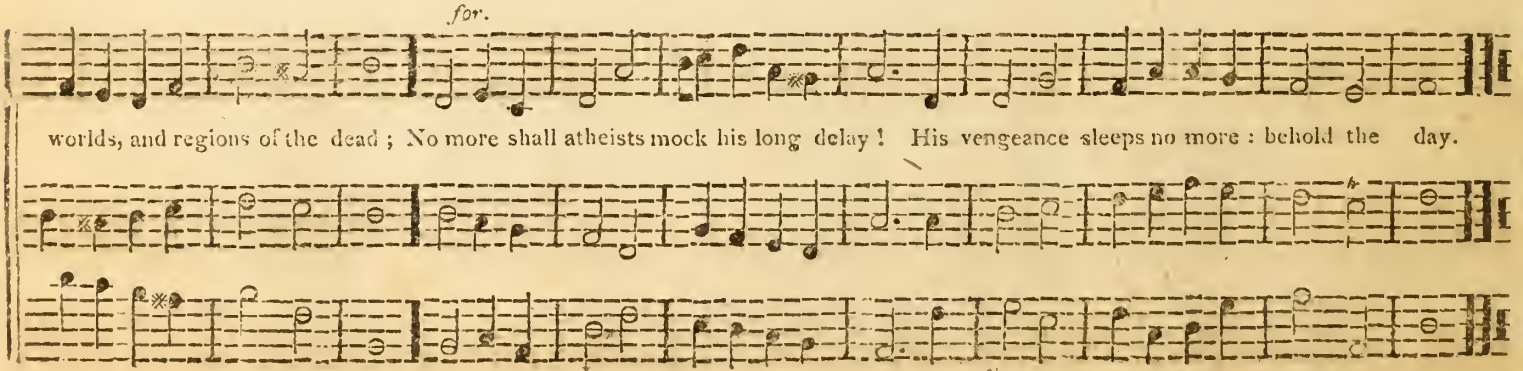



pia.
for.
While shepherds watched their flocks by night, Near Bethle'm's happy ground, Near Bethle'm's— The angel of the
pia.
for.
Strt.
Lord came down, And glory shone around, And glory shone around...

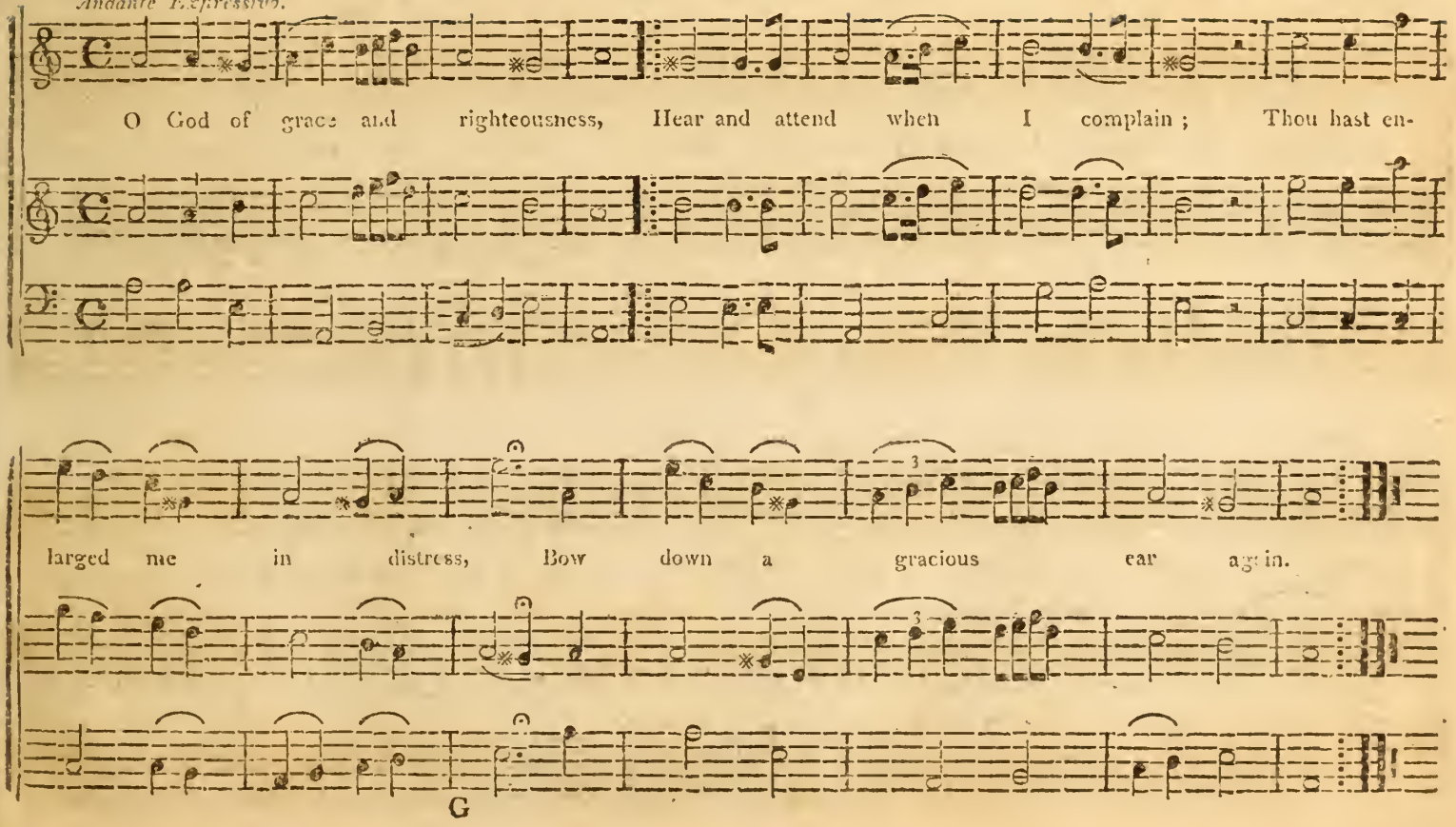
*Andante.* *pia.*




*for.*



*Andante Expressivo.*



Words by J. M. Williams, Esq.

# HUMILITY. L. M.

O. Shaw.

*Allegretto.*

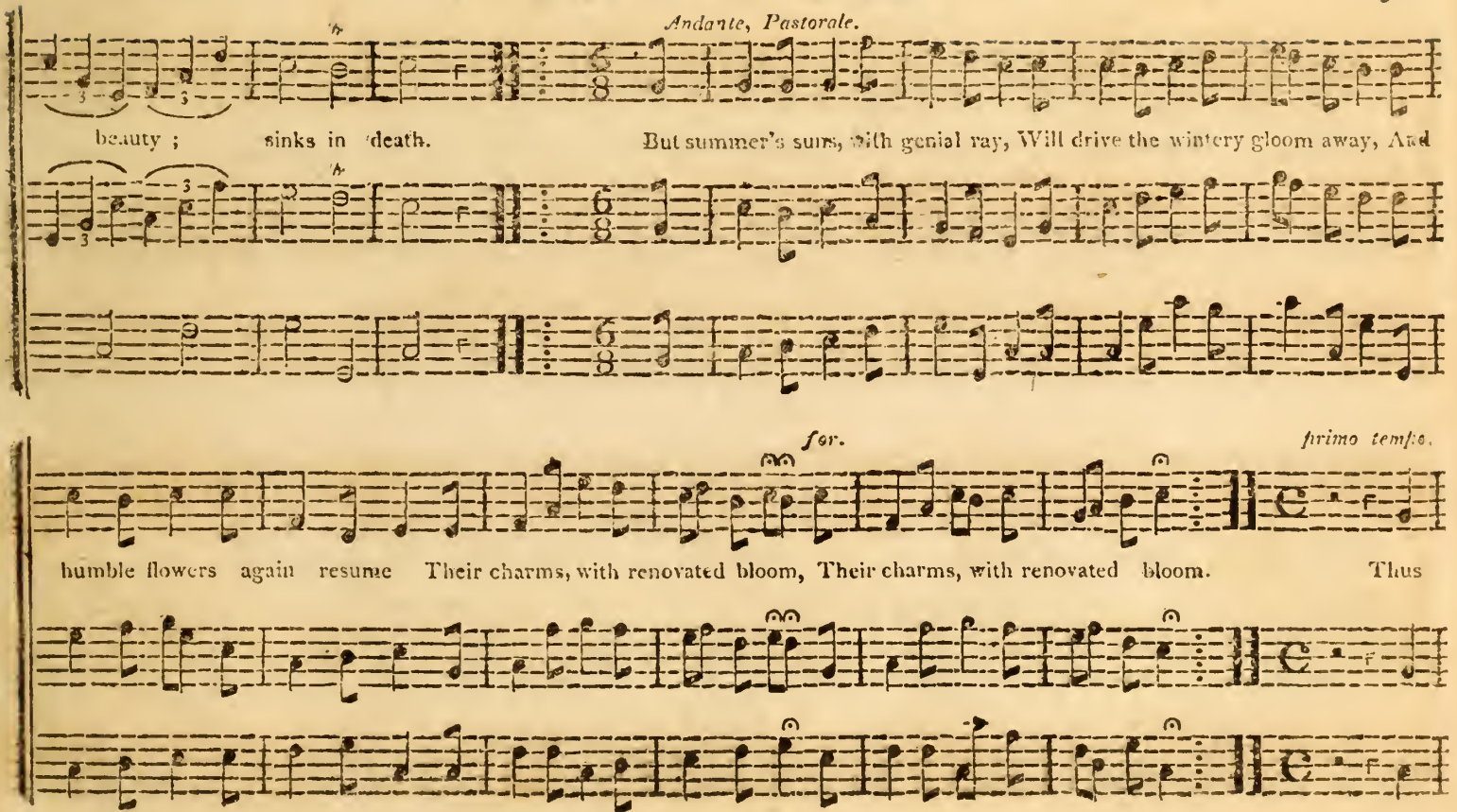
*for.* *fia.*

Beneath the stern, unyielding power Of chilling winter's icy breath; Each

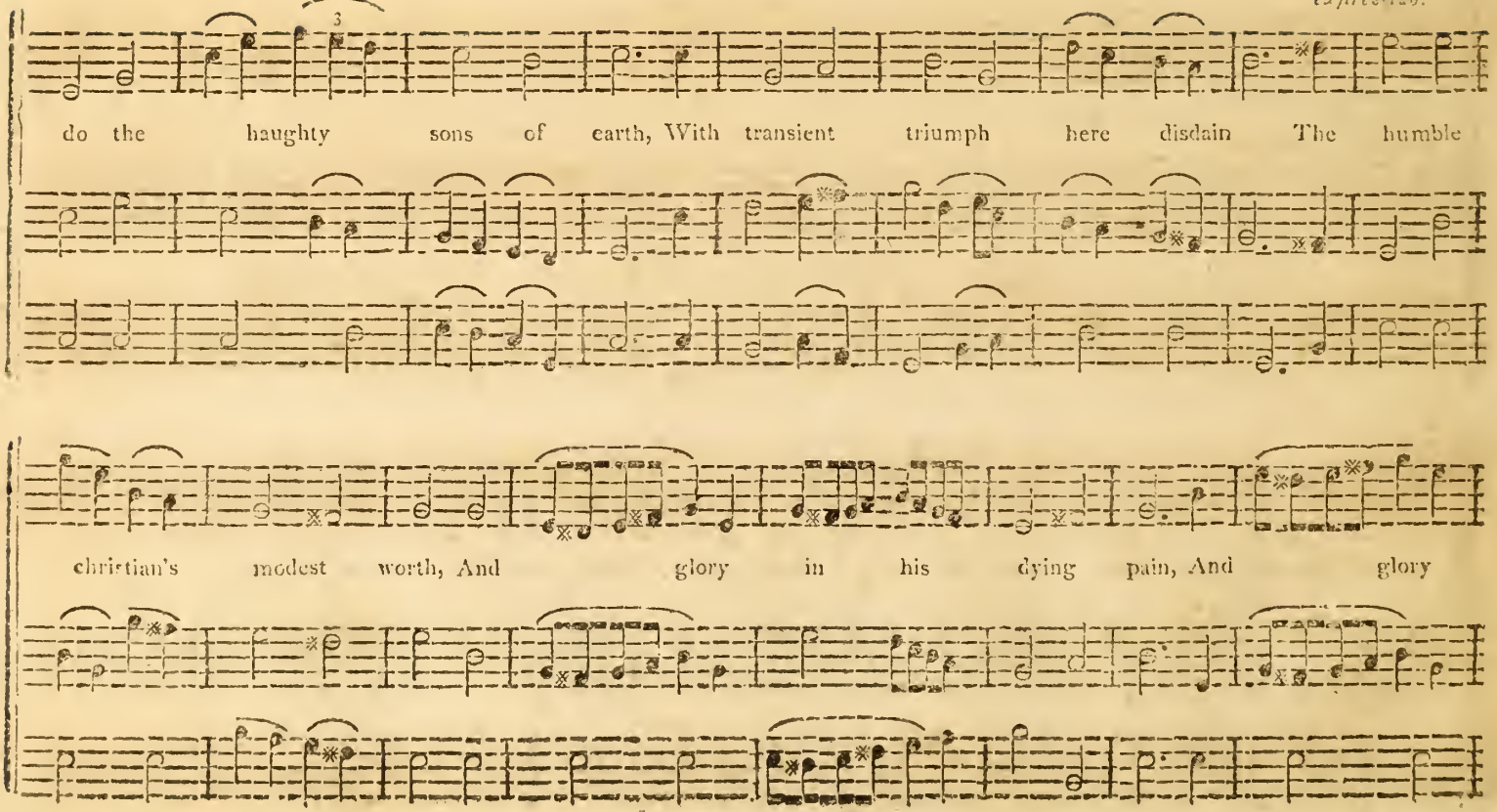
*for.*

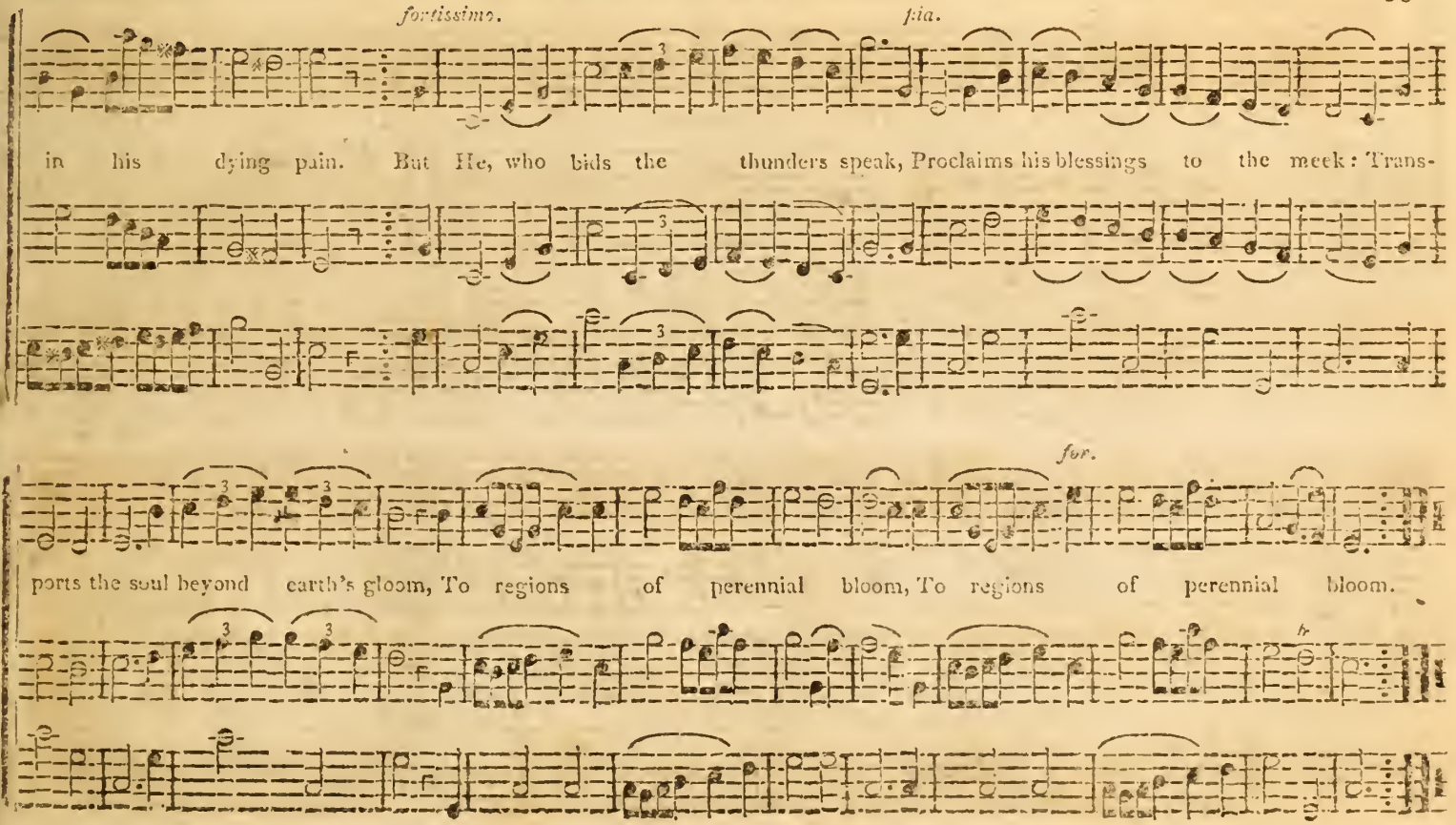
feeble, tender, transient flower, Resigns its beauty; sinks in death, Resigns its

*Andante, Pastorale.*



*expressivo.*


do the haughty sons of earth, With transient triumph here disdain The humble
christian's modest worth, And glory in his dying pain, And glory


fortissimo.
pia.
in his dying pain. But He, who bids the thunders speak, Proclaims his blessings to the meek: Trans-
for.
ports the soul beyond earth's gloom, To regions of perennial bloom, To regions of perennial bloom.

*Duetto, Maestoso.*

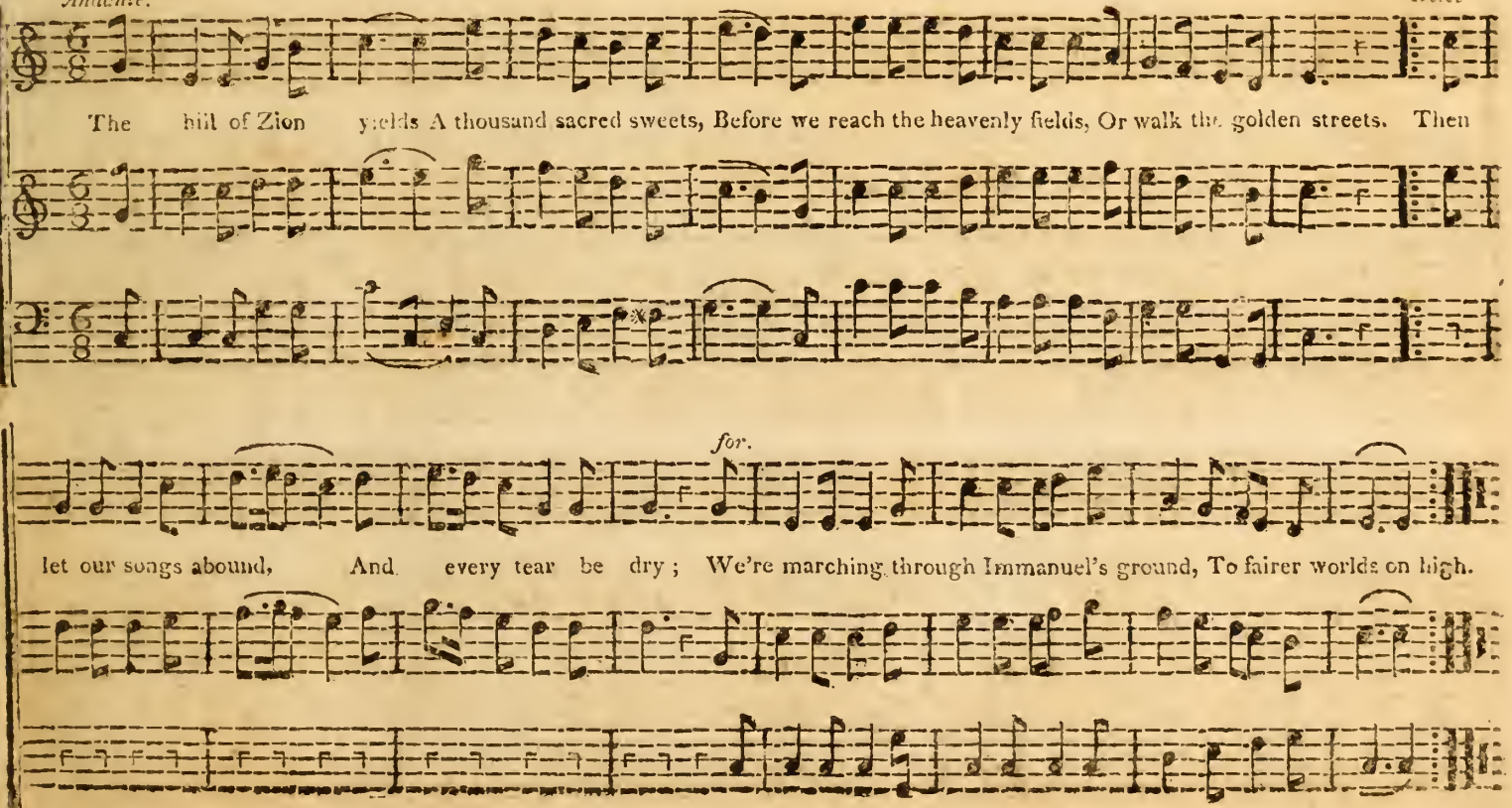
Air. Let all the lands with shouts of joy! To God their voices raise; Sing psalms in honour of his name, And

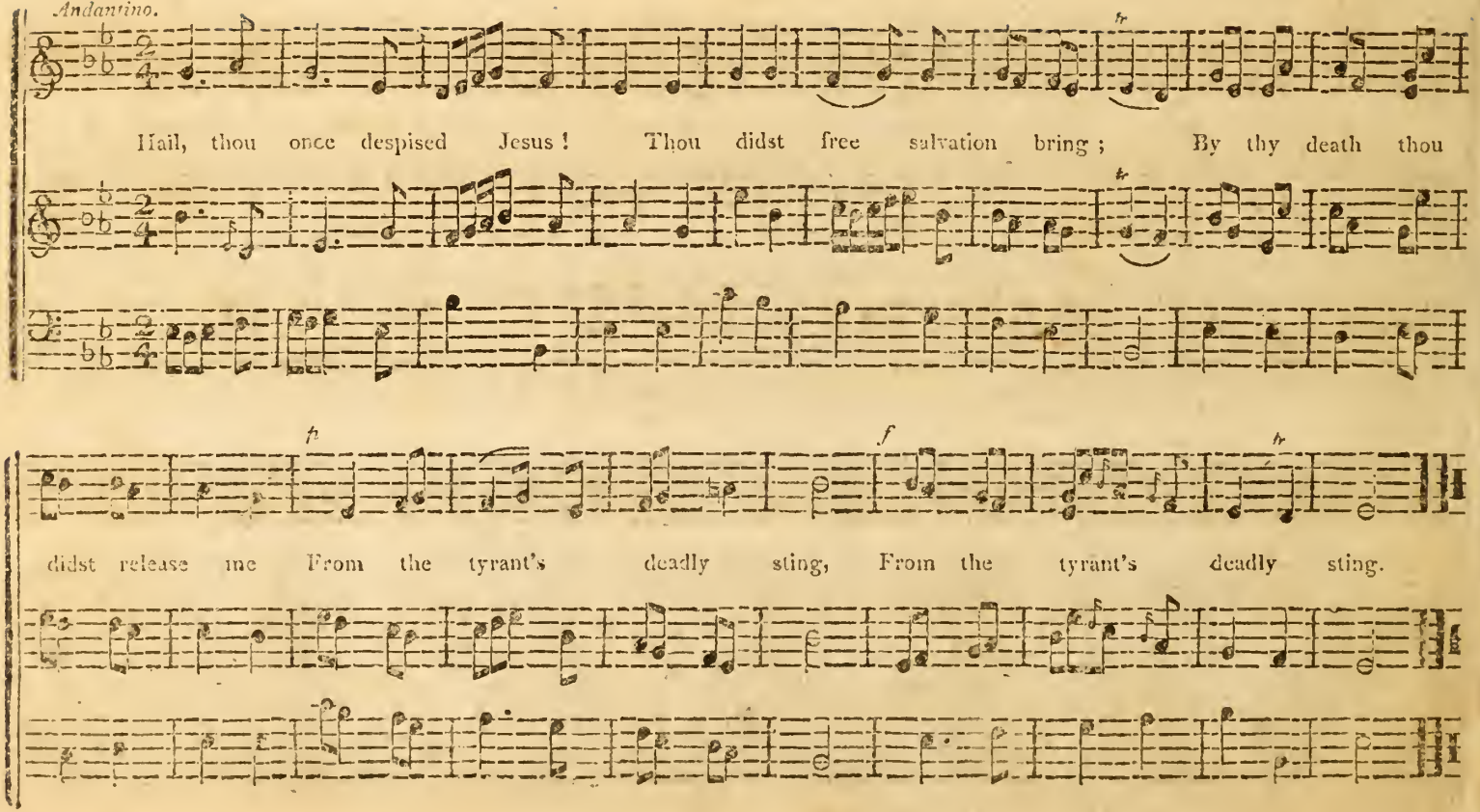
*Tutti for.*

spread his glorious praise. And let them say, how dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes, Shall

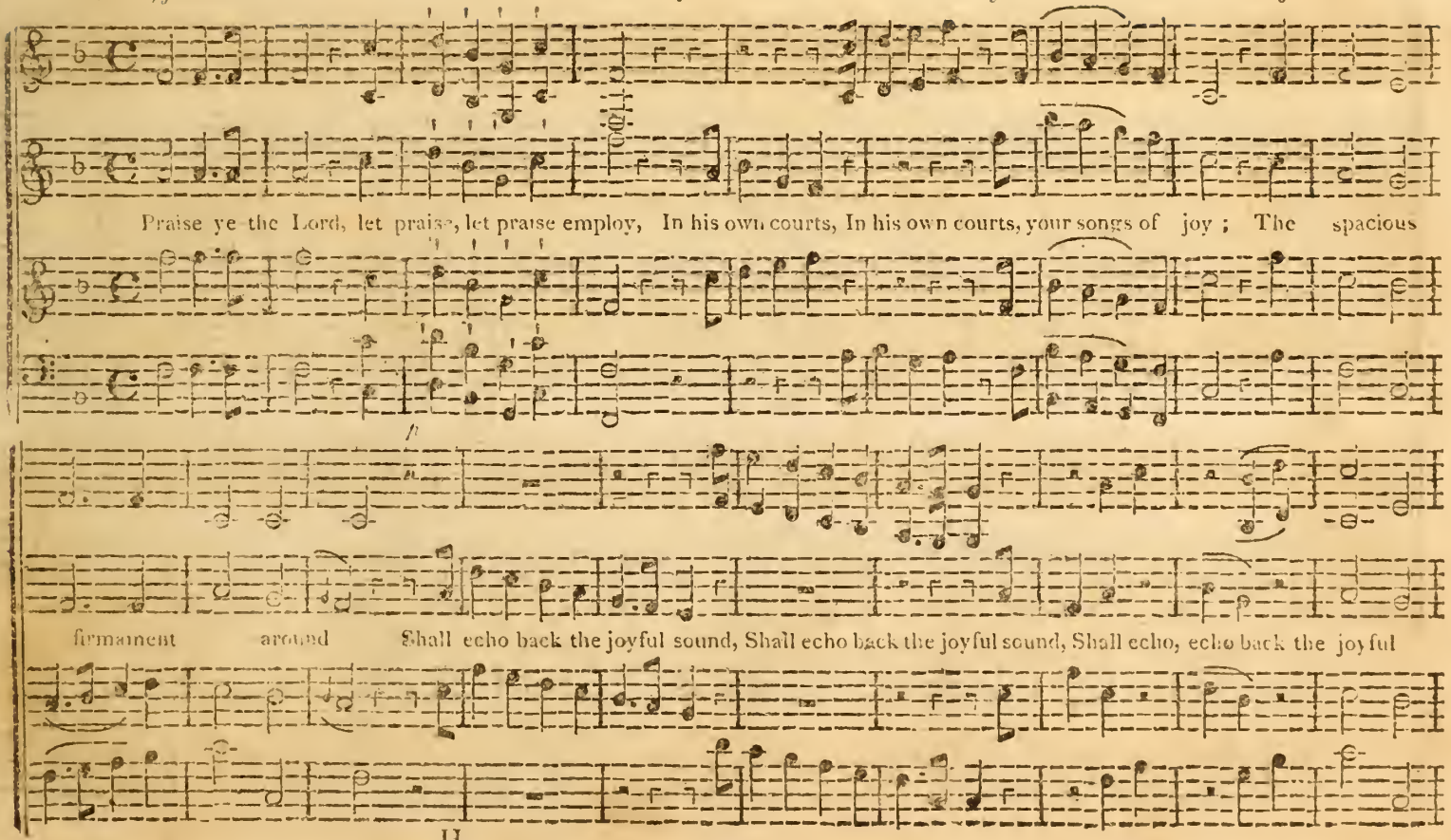
all be forced to bow; And let them say, how dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes Shall all be—

*Andante.* *Voice*

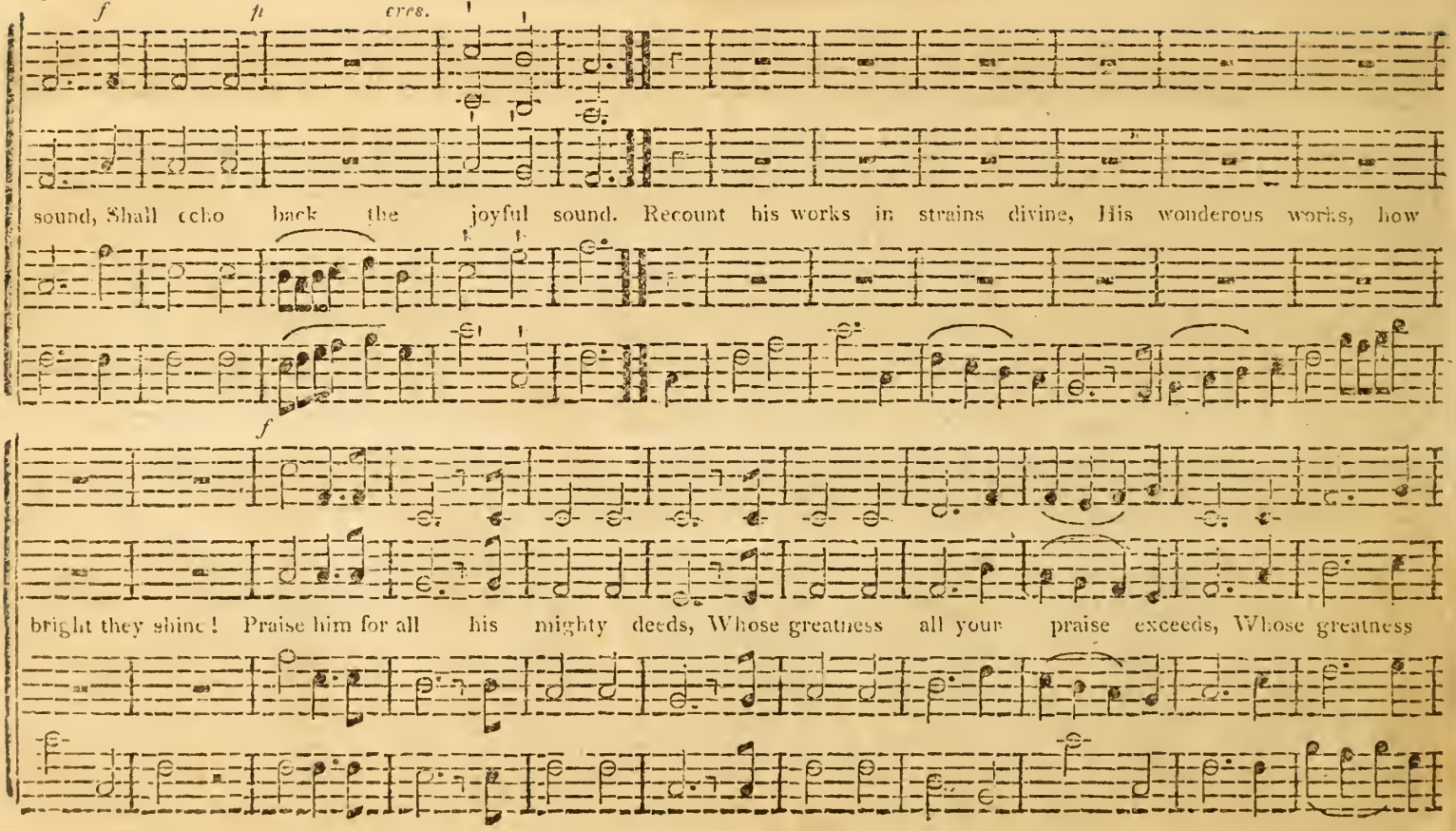



Andantino.
Hail, thou once despised Jesus! Thou didst free salvation bring; By thy death thou
didst release me From the tyrant's deadly sting, From the tyrant's deadly sting.

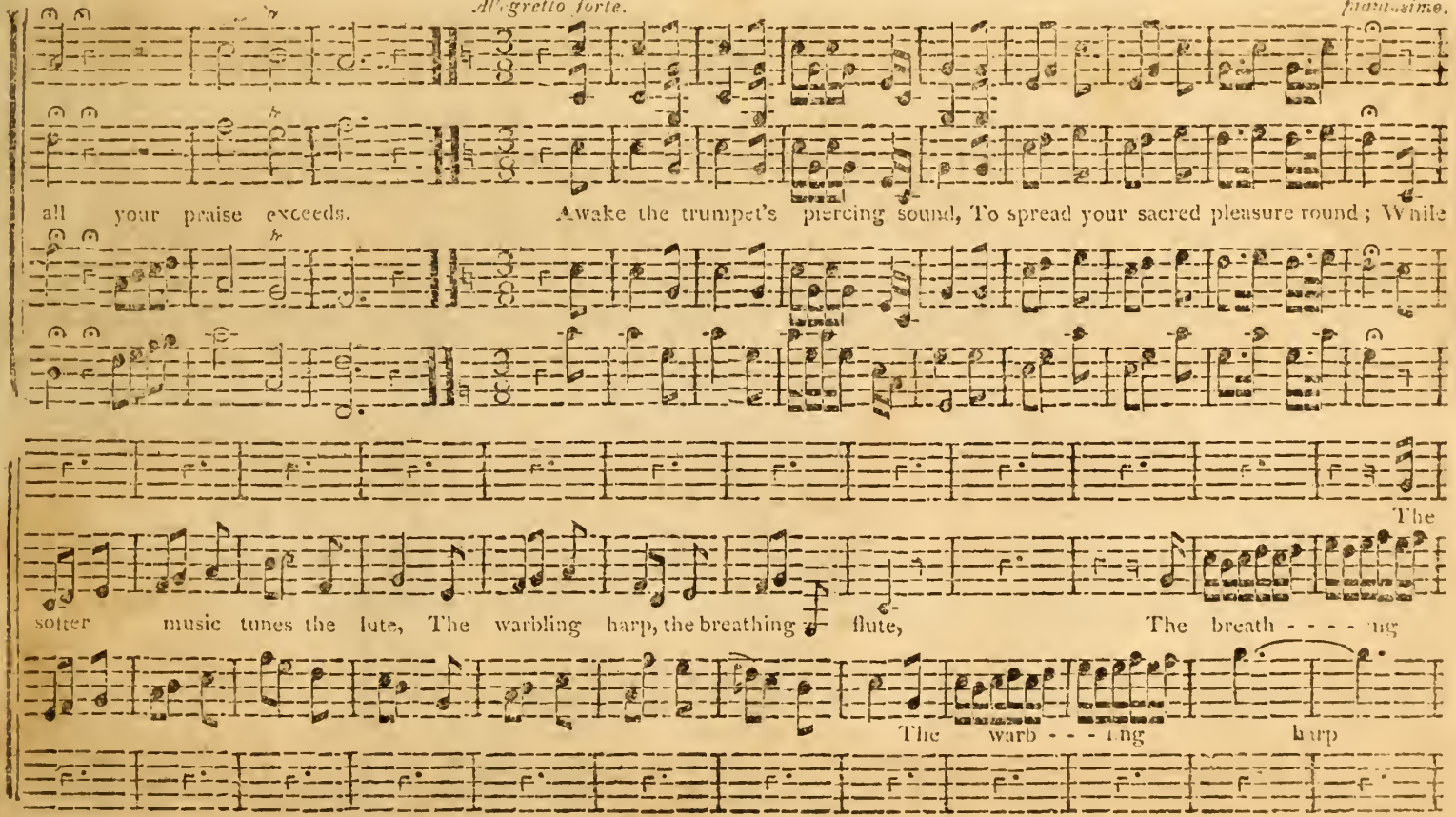
*Maestoso, fortissimo.* *p* *f* *m. f.*

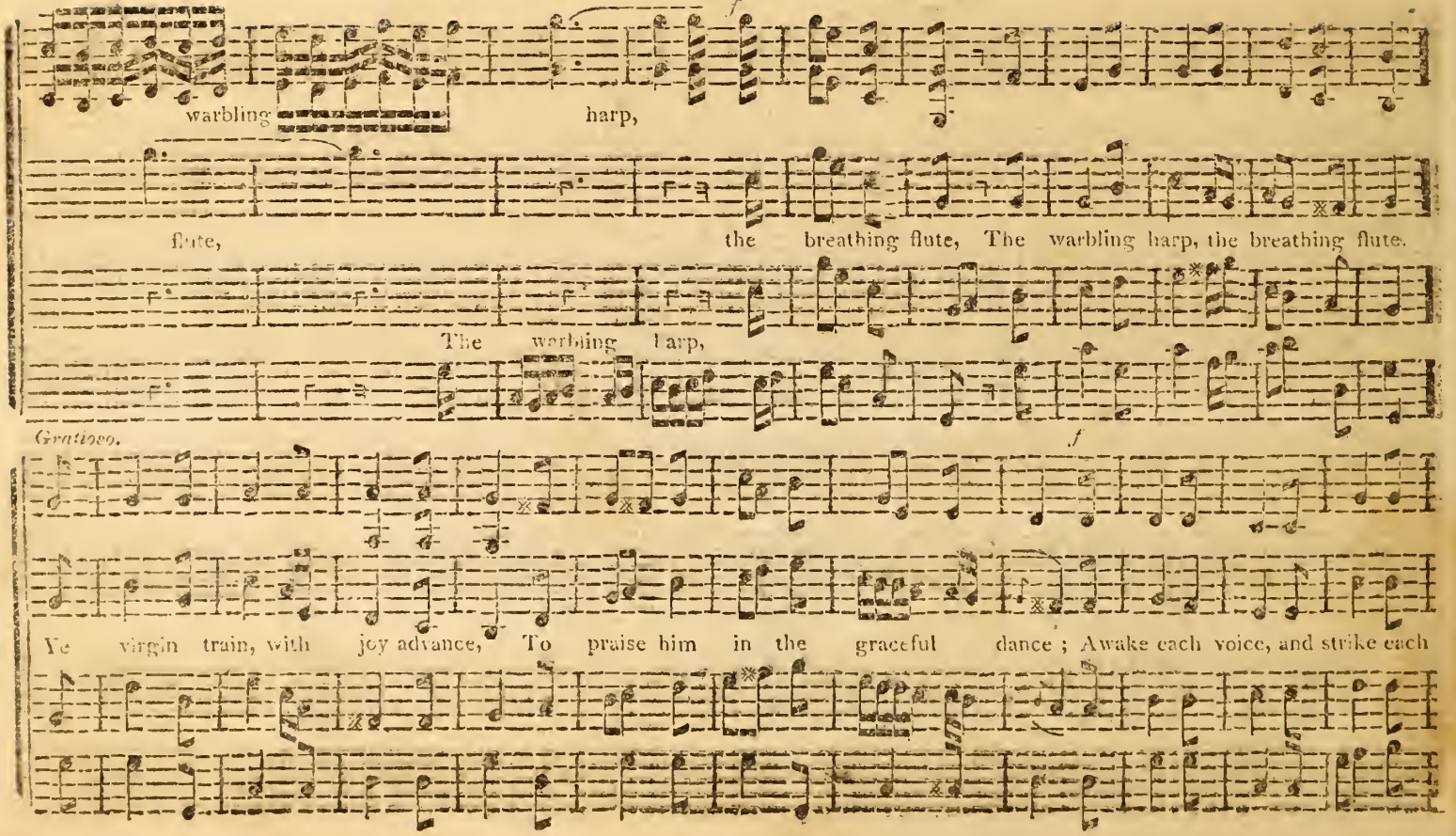


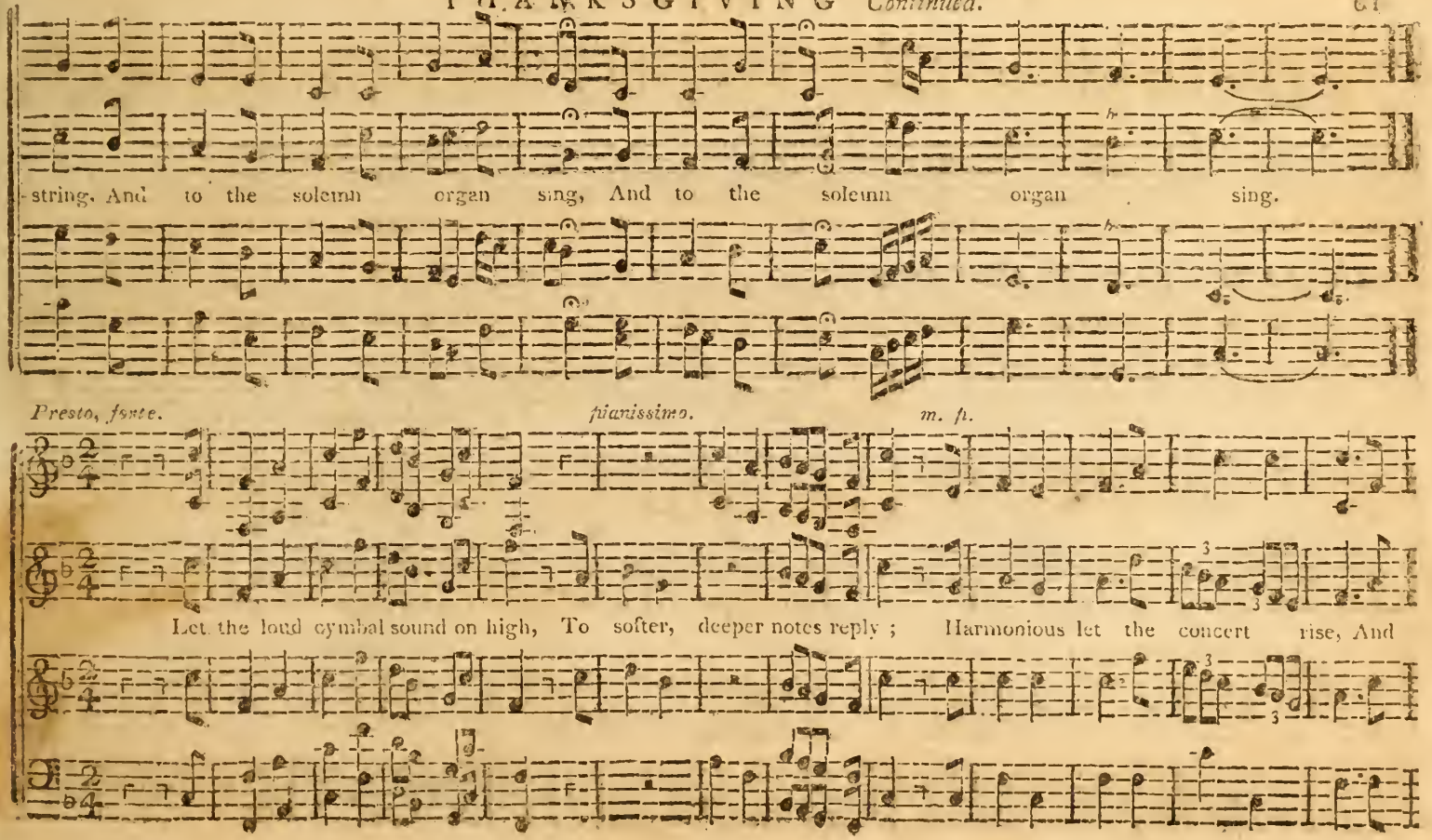

II

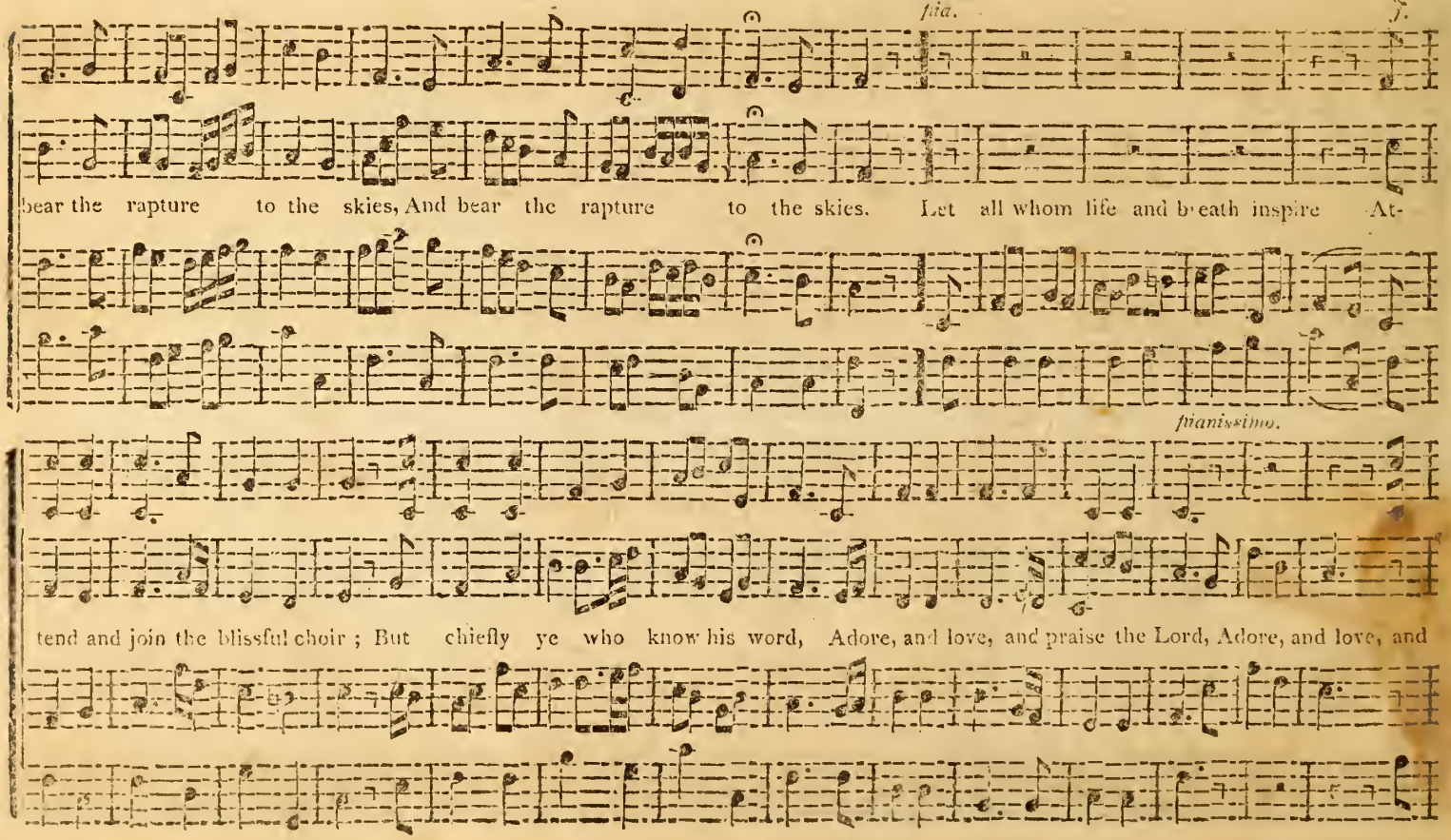

f
p
cres.
sound, Shall echo back the joyful sound. Recount his works in strains divine, His wonderous works, how
f
bright they shine! Praise him for all his mighty deeds, Whose greatness all your praise exceeds, Whose greatness

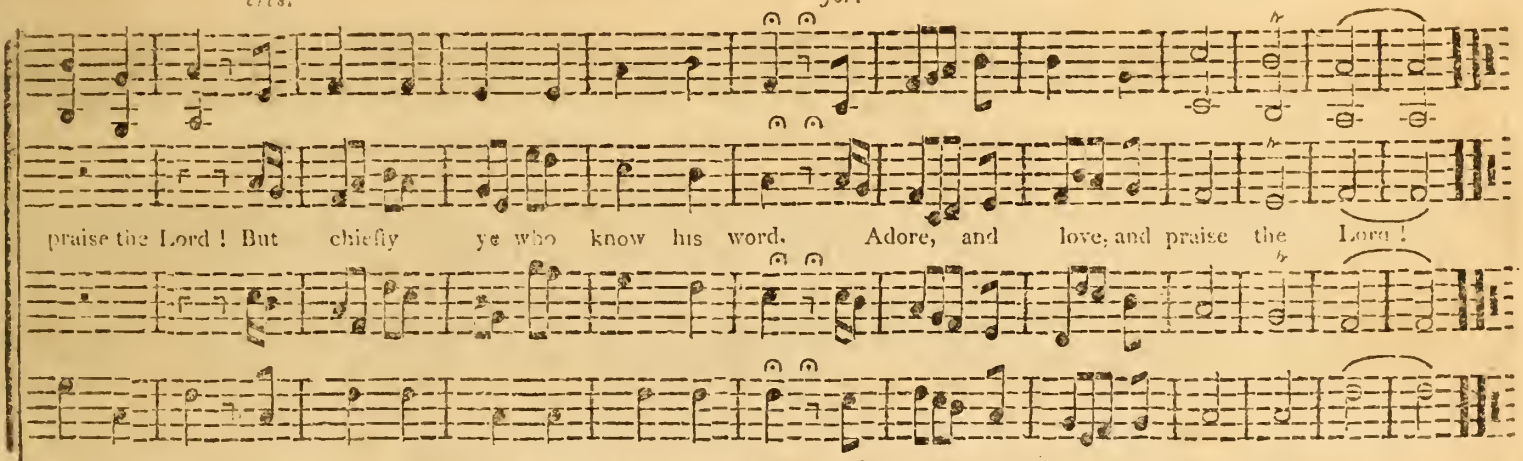
*All'egretto forte.* *piano.*



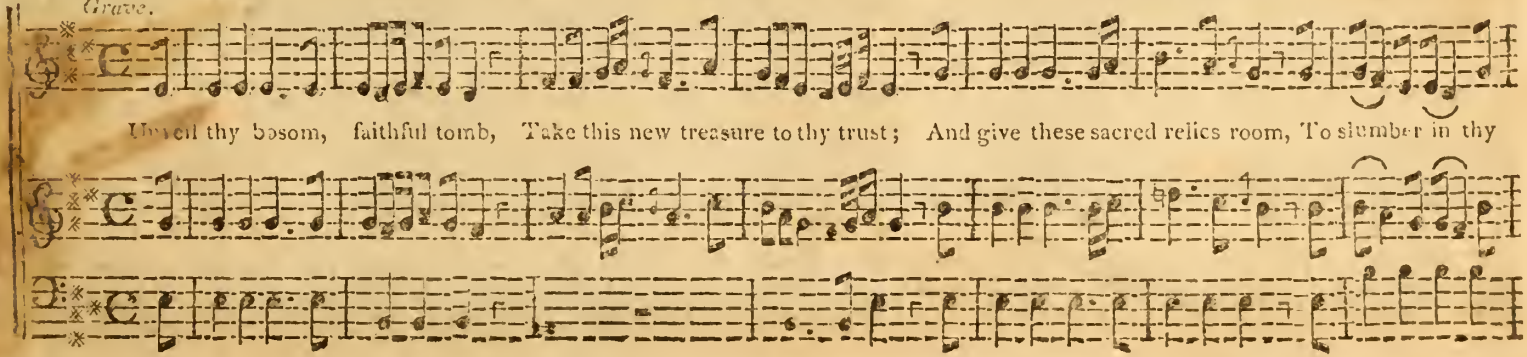

warbling
harp,
flute,
the breathing flute, The warbling harp, the breathing flute.
The warbling harp,
Gratioso.
Ye virgin train, with joy advance, To praise him in the graceful dance; Awake each voice, and strike each


string. And to the solemn organ sing, And to the solemn organ sing.
Presto, forte.
pianissimo.
m. p.
Let the loud cymbal sound on high, To softer, deeper notes reply ; Harmonious let the concert rise, And

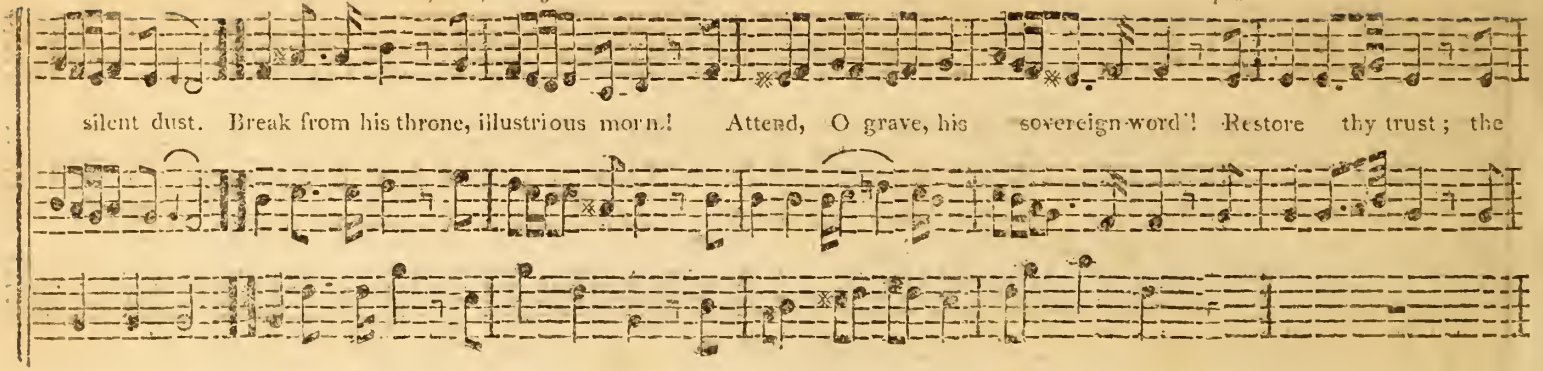

bear the rapture to the skies, And bear the rapture to the skies. Let all whom life and breath inspire At-
tend and join the blissful choir; But chiefly ye who know his word, Adore, and love, and praise the Lord, Adore, and love, and



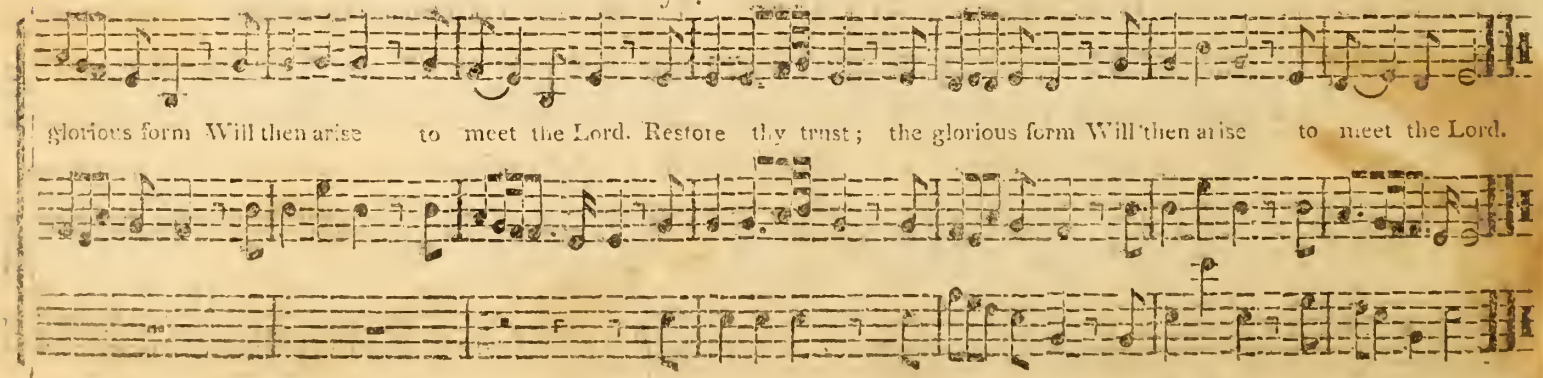

Hy. 262. HANDEL'S HYMN. L. M. For Funeral Occasions. HANDEL.



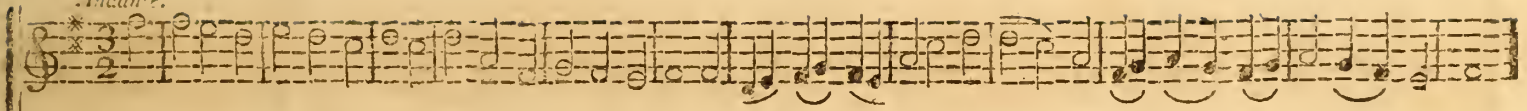
*Andante, maestoso, con furia. forte.* *pia.*



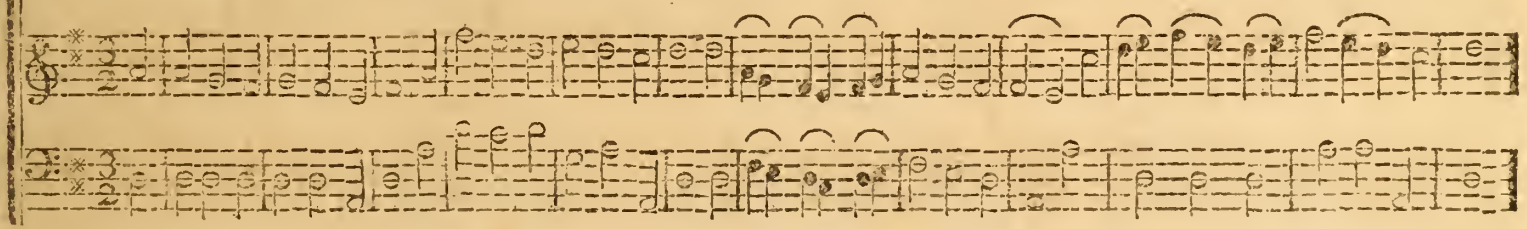

*for.*



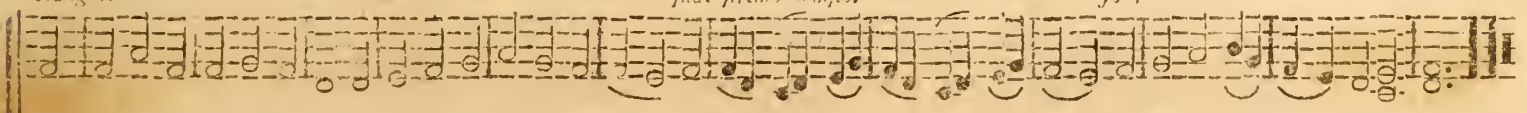
*Andante.*



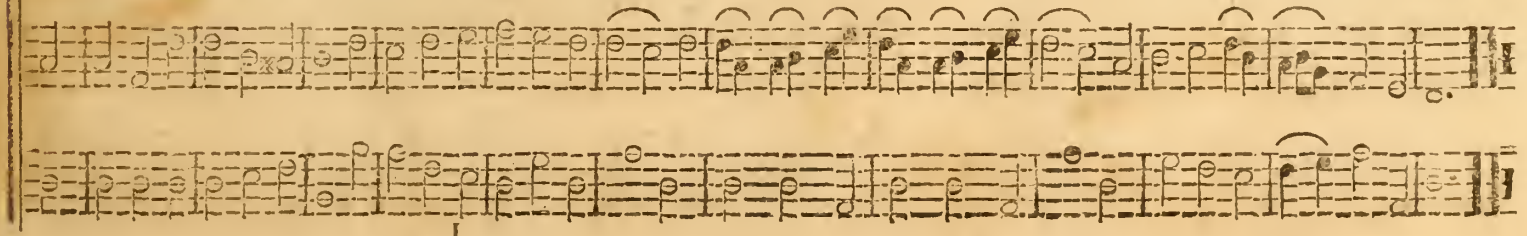
Behold! the bright morning appears, And Jesus revives from the grave! His rising removes all our fears, And proves him Almighty to save.

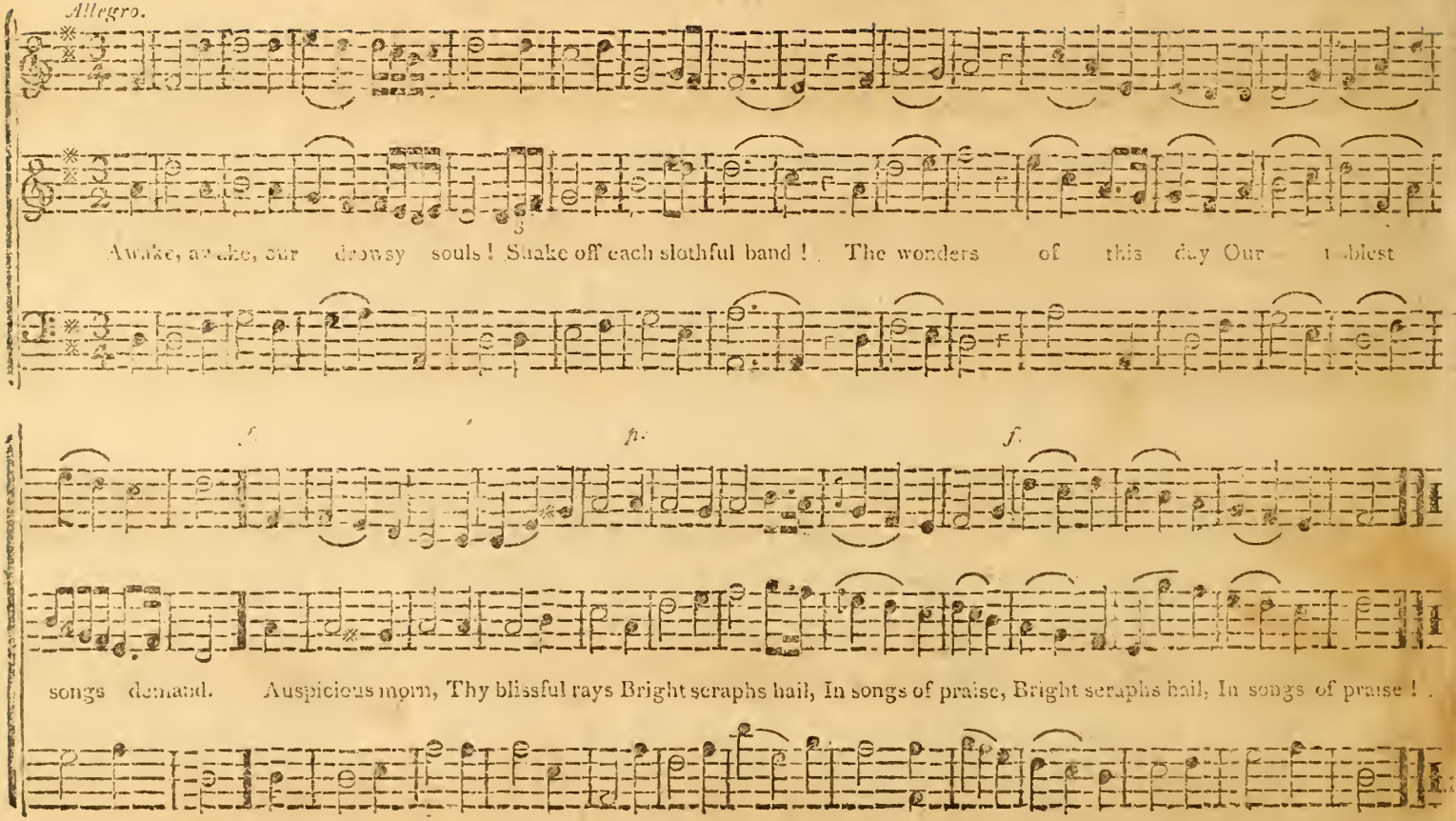


*Adagio.* *fia. primo tempo.* *for.*

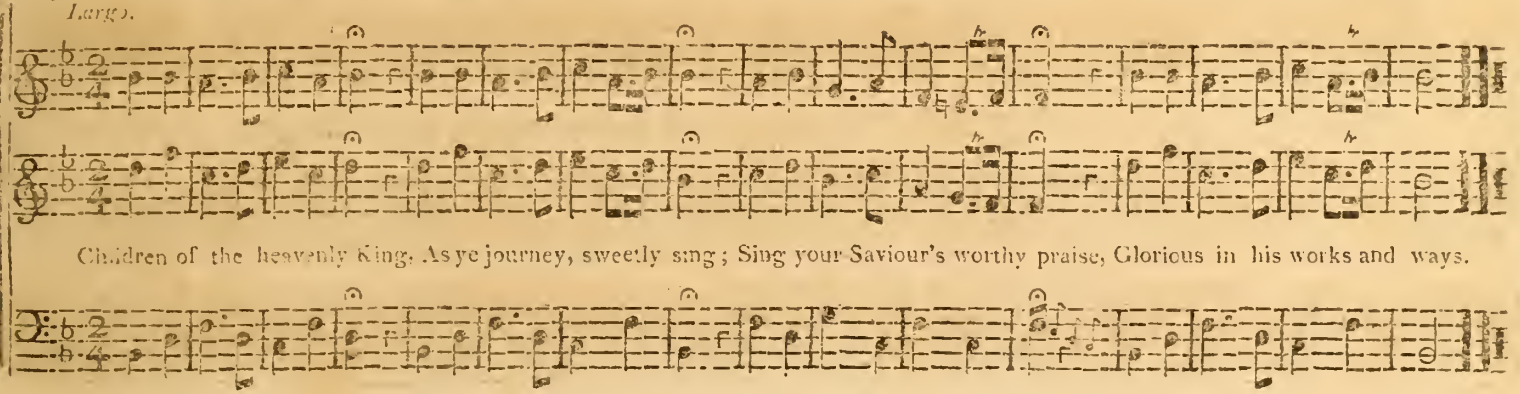


How strong were his tears and his cries! The worth of his blood how divine! How perfect his great sacrifice, Who rose tho' he suffered for sin!



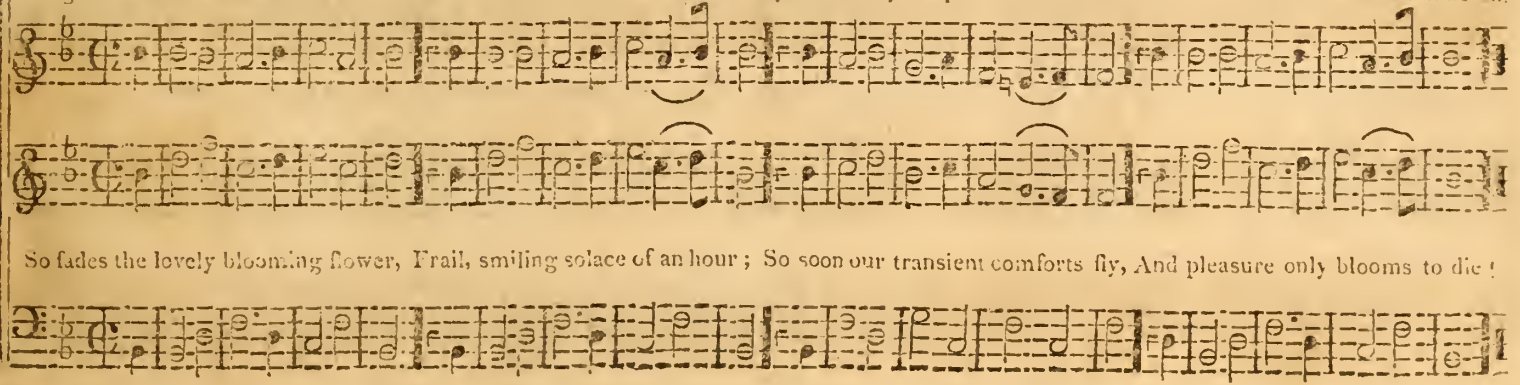

Allegro.
Awake, awake, our drowsy souls! Shake off each slothful band! The wonders of this day Our noblest
songs demand. Auspicious morn, Thy blissful rays Bright seraphs hail, In songs of praise, Bright seraphs hail, In songs of praise!

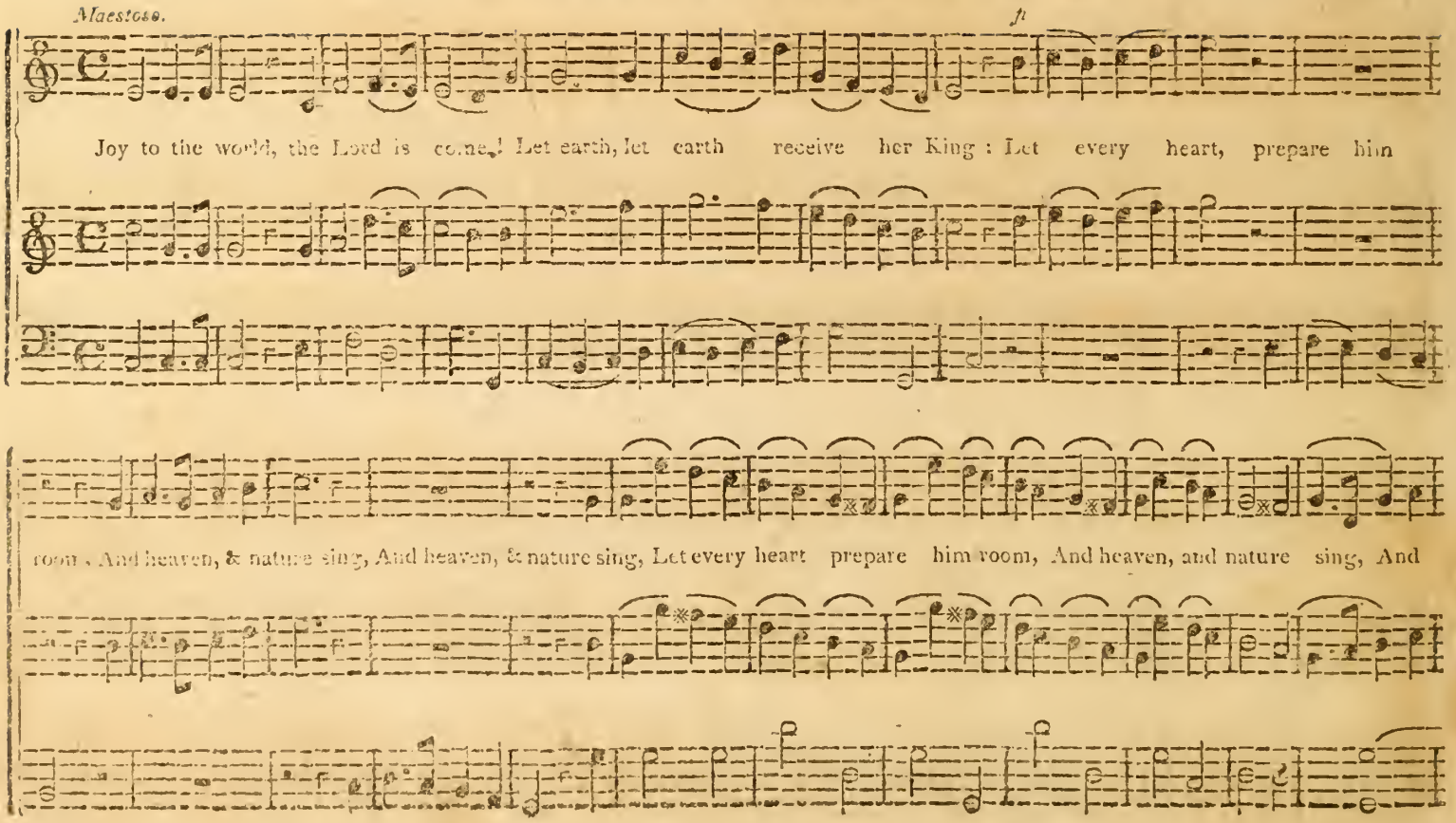
*Largo.*

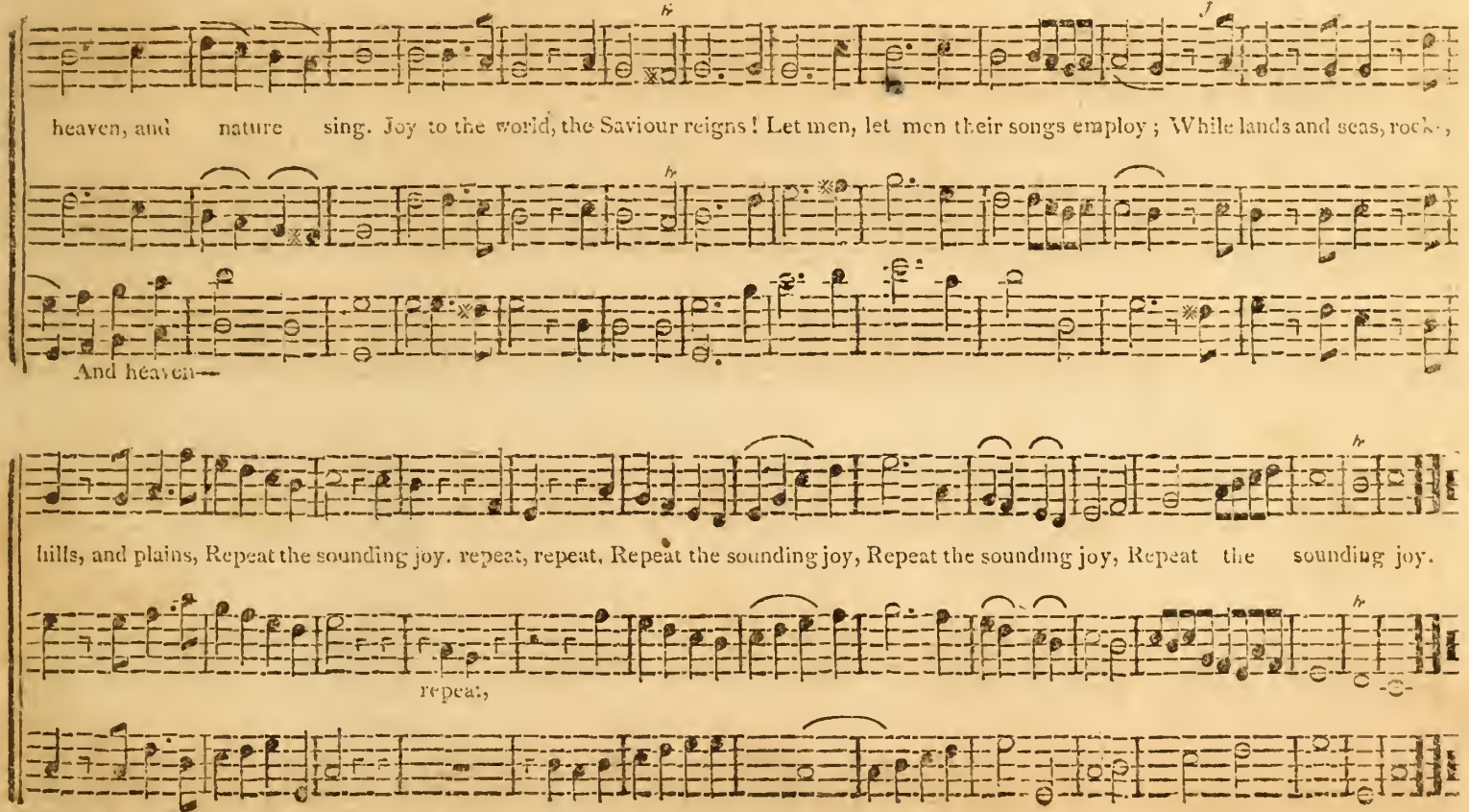


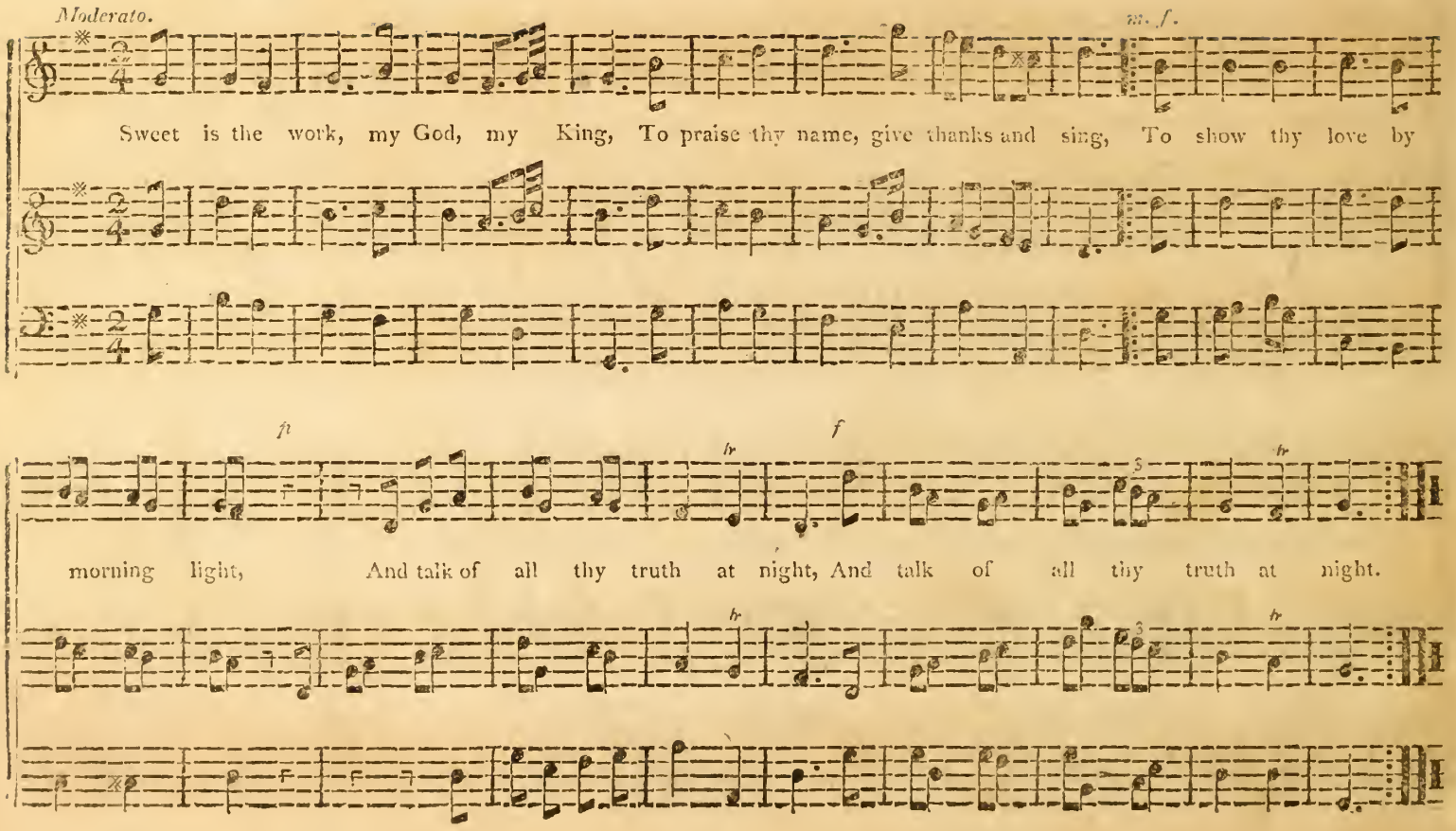

Hy. 228. CONDOLENCE. L. M. Pleyel.

*Largo.* N. B. This will be found to be the same as the one above, only differently adapted. Its excellence in either form cannot be doubted.

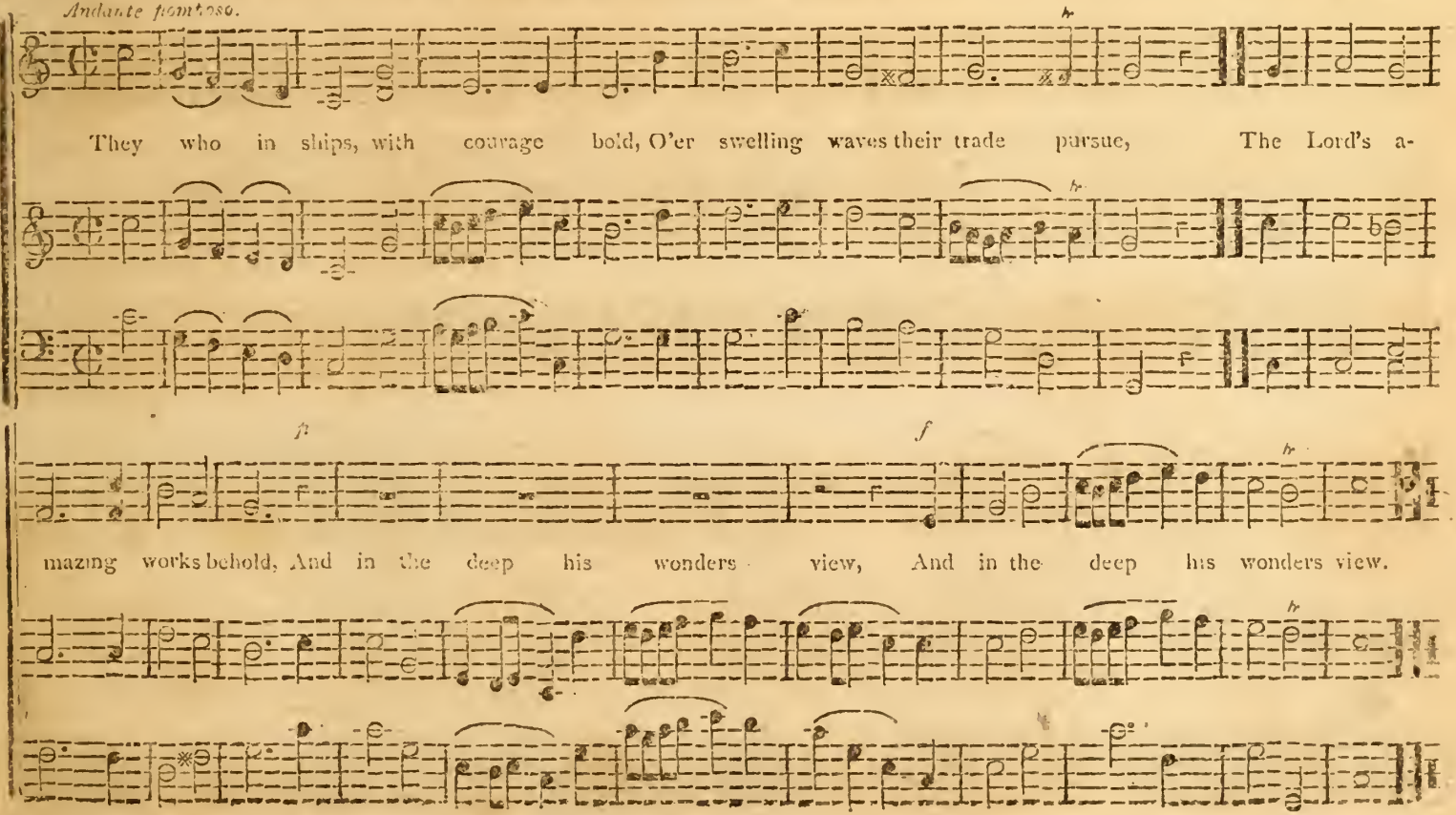


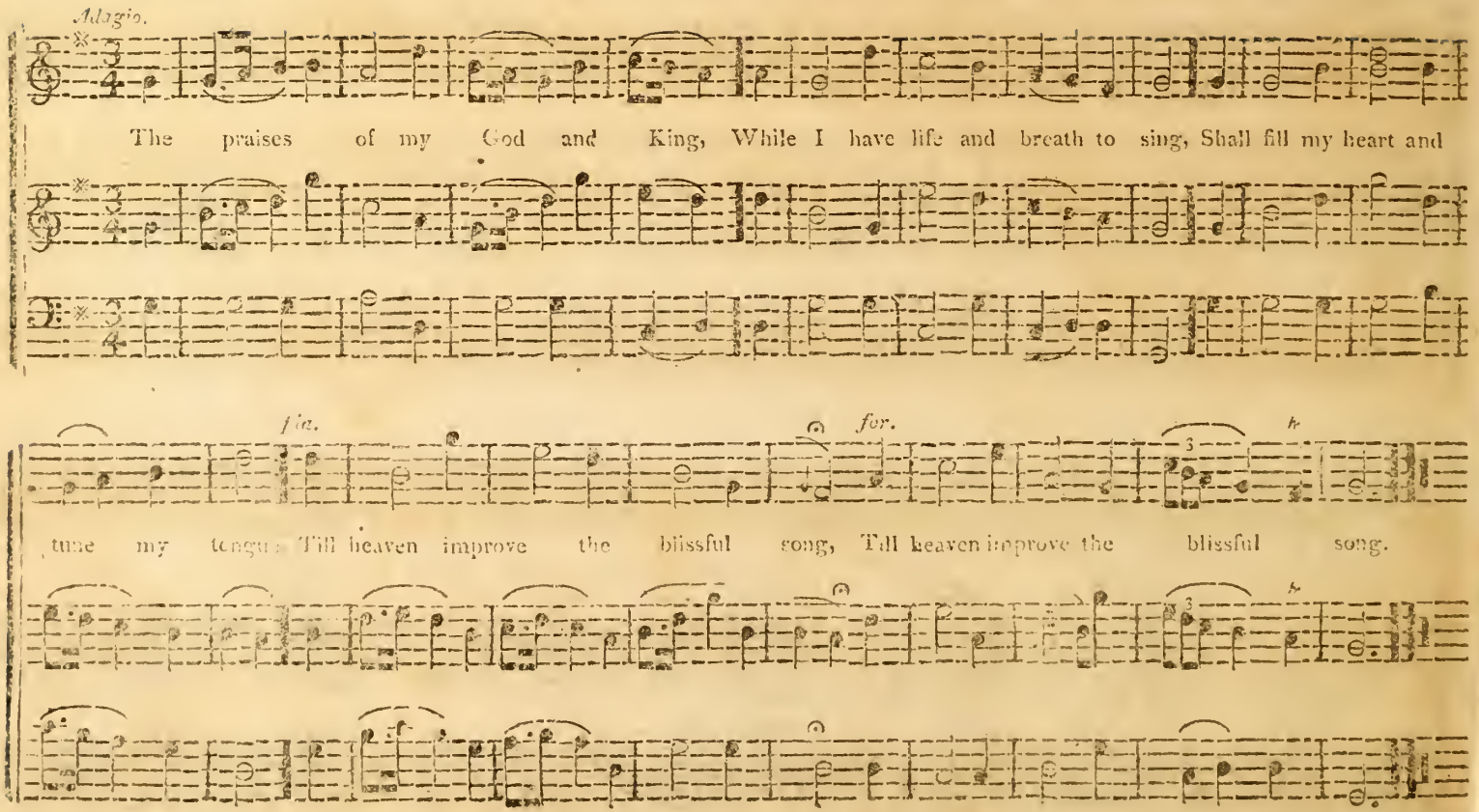

Maestoso.
p
Joy to the world, the Lord is come, Let earth, let earth receive her King : Let every heart, prepare him
room, And heaven, & nature sing, And heaven, & nature sing, Let every heart prepare him room, And heaven, and nature sing, And


heaven, and nature sing. Joy to the world, the Saviour reigns! Let men, let men their songs employ; While lands and seas, rocks,
And heaven—
hills, and plains, Repeat the sounding joy. repeat, repeat, Repeat the sounding joy, Repeat the sounding joy, Repeat the sounding joy.
repeat,

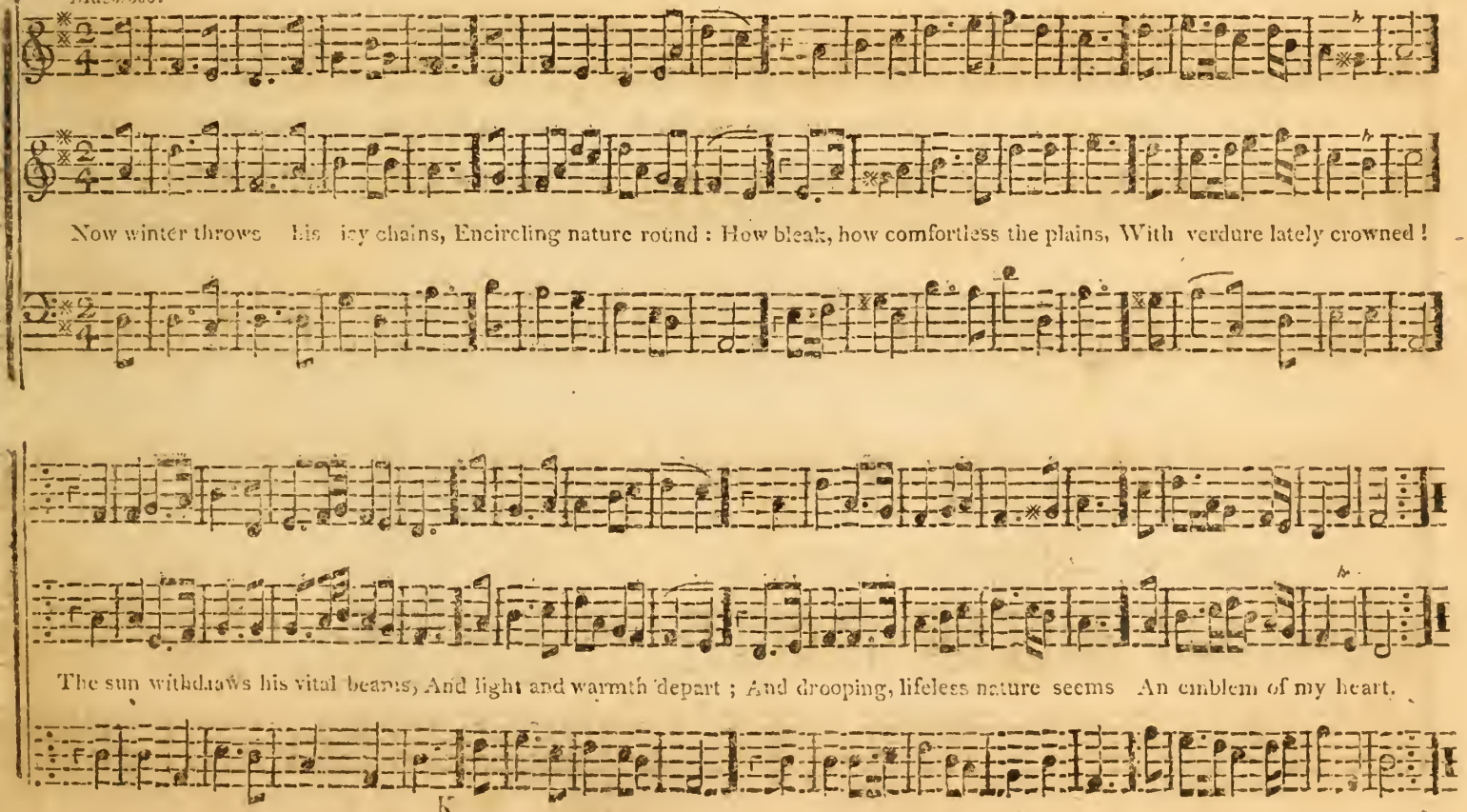

Moderato.
m. f.
Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by
p
f
morning light, And talk of all thy truth at night, And talk of all thy truth at night.

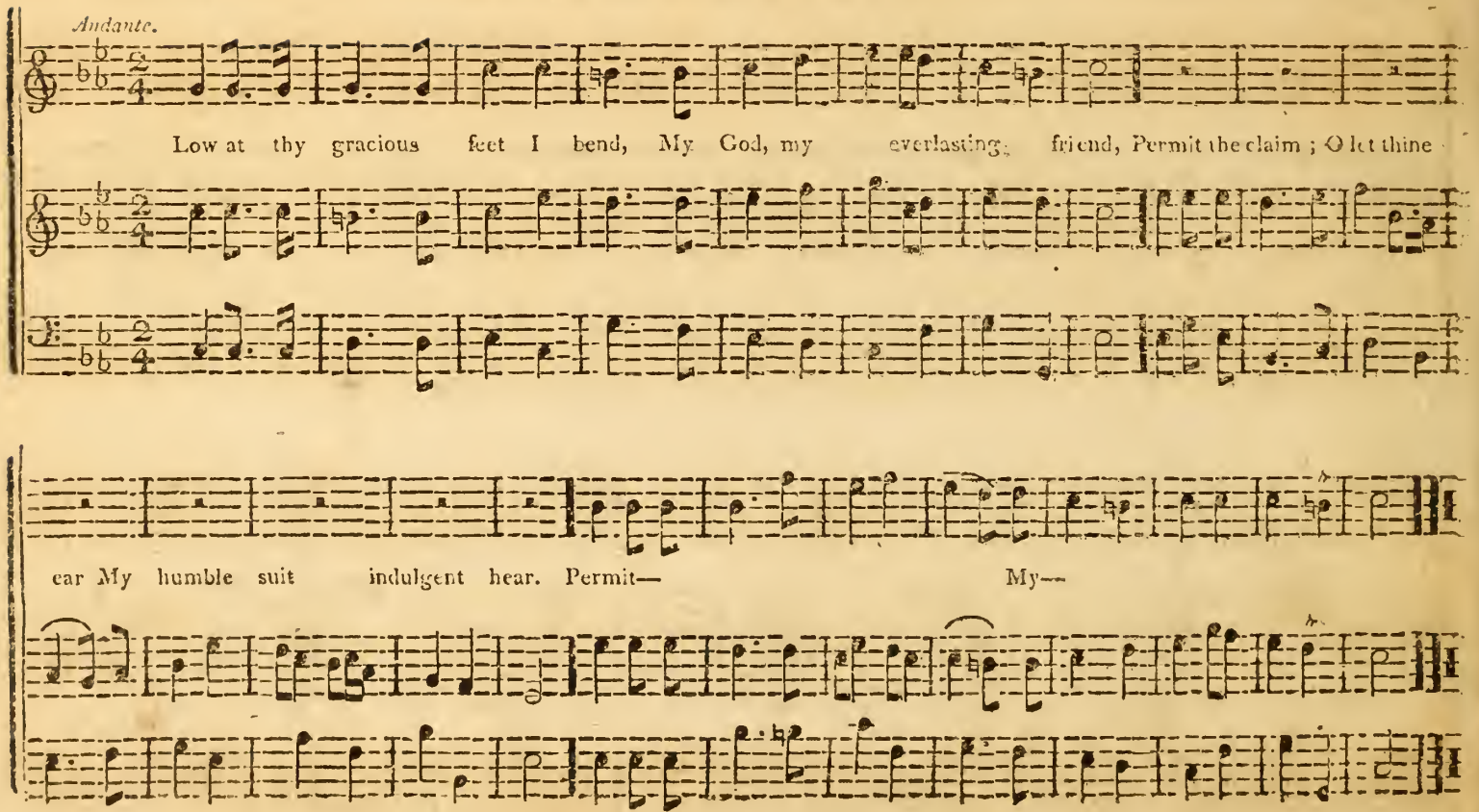
*Andante pomposo.*

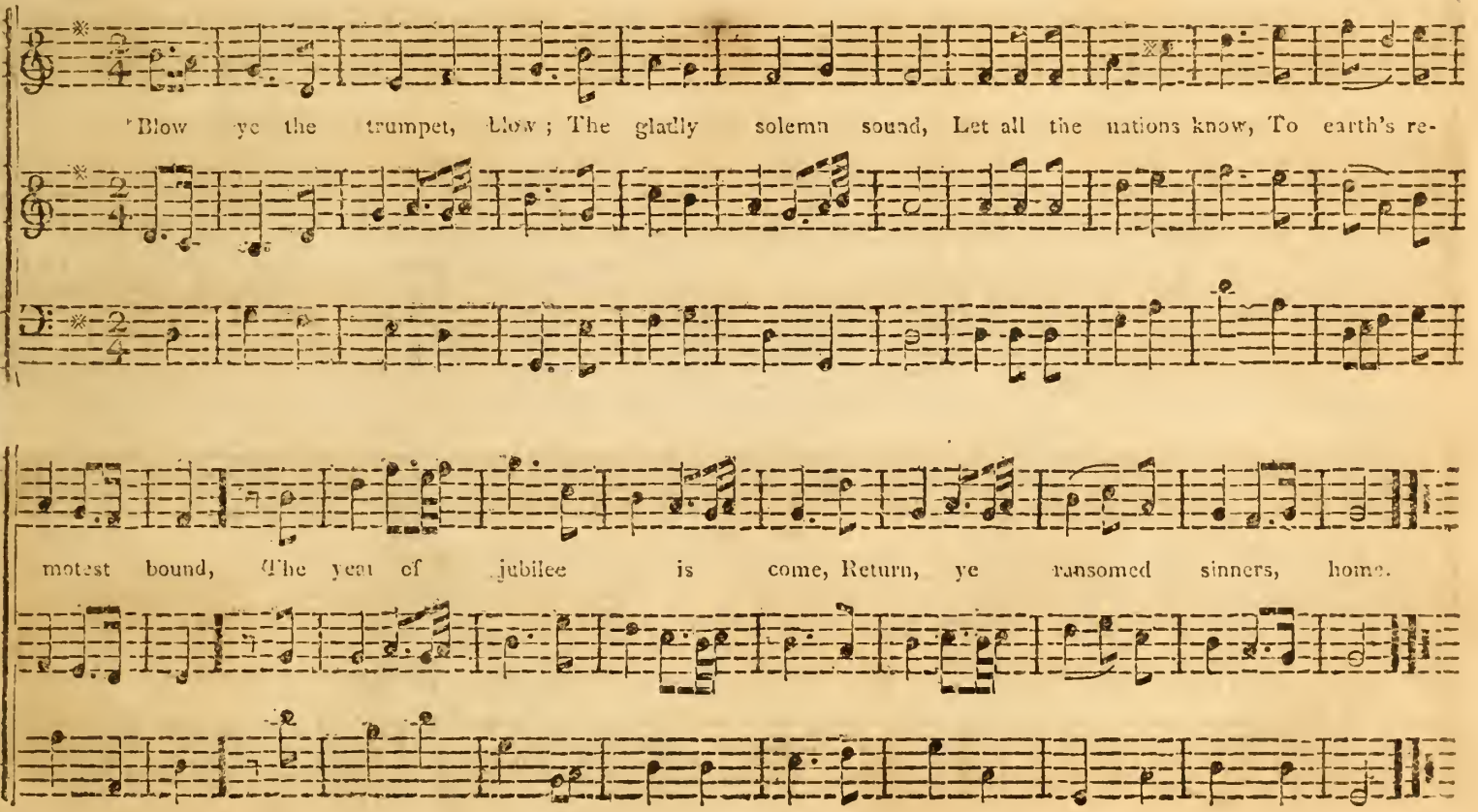



Adagio.
The praises of my God and King, While I have life and breath to sing, Shall fill my heart and
fix.
for.
tune my tongue Till heaven improve the blissful song, Till heaven improve the blissful song.

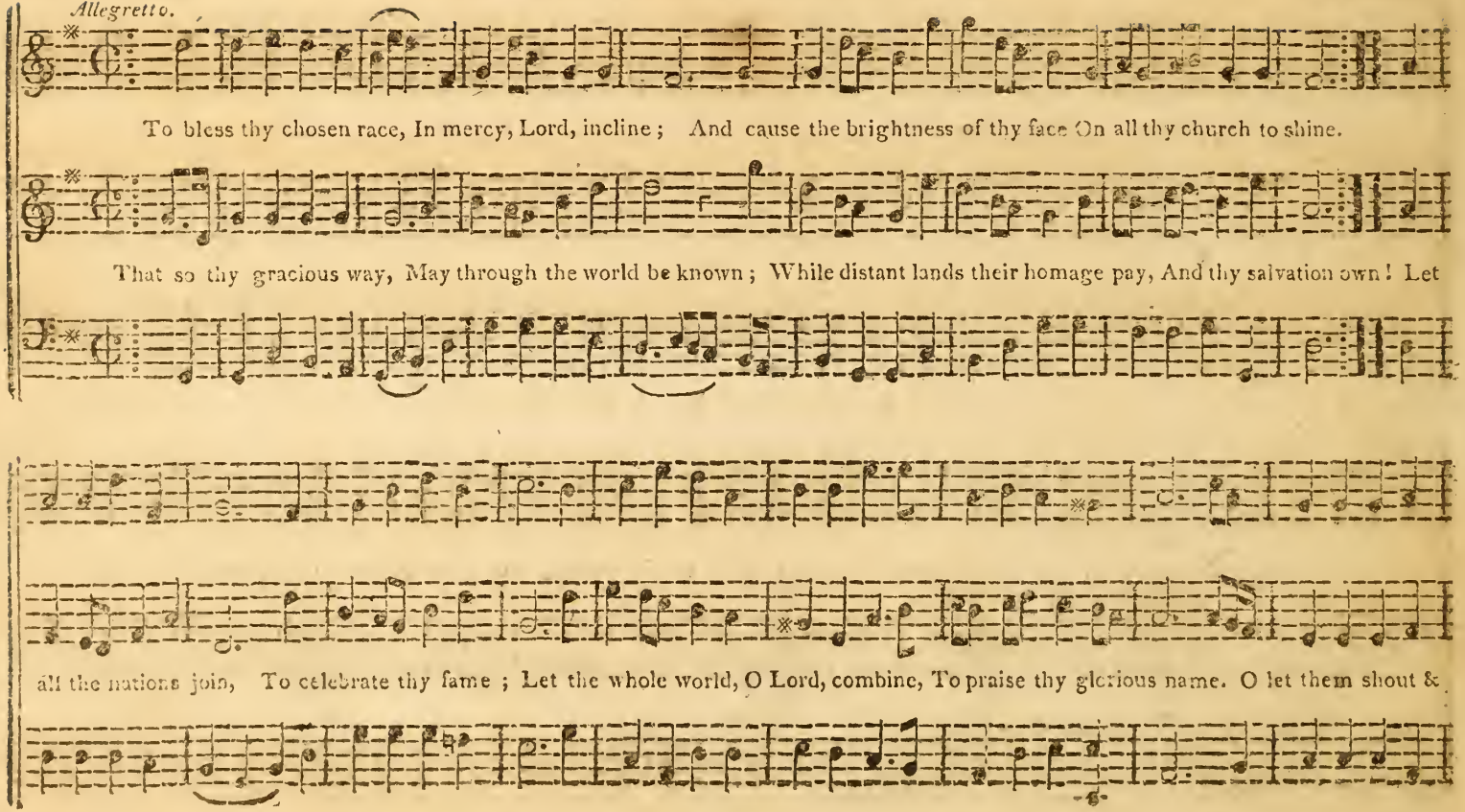
*Maestoso.*

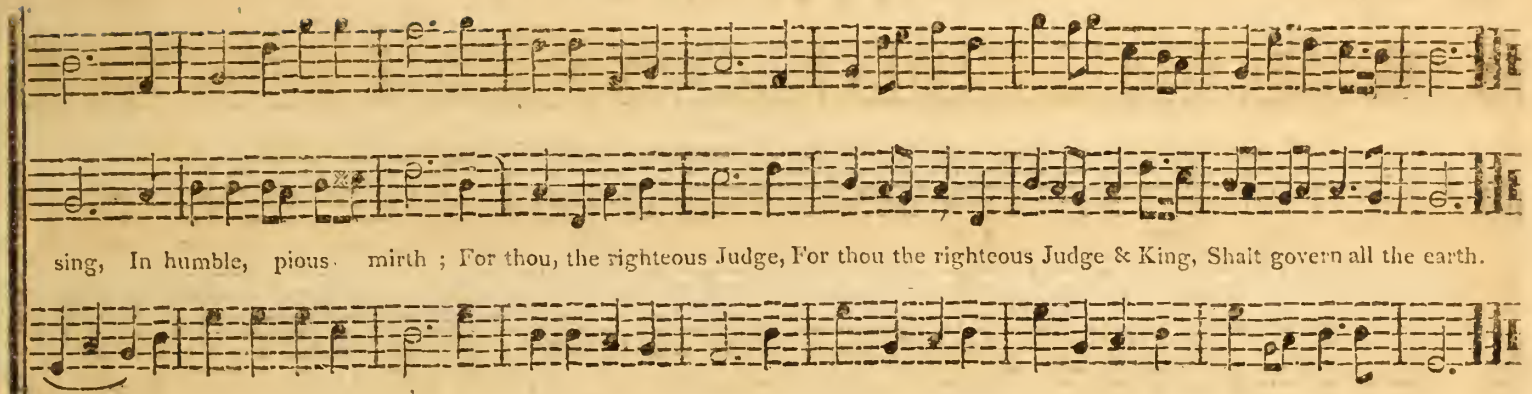

Now winter throws his icy chains, Encircling nature round : How bleak, how comfortless the plains, With verdure lately crowned !
The sun withdraws his vital beams, And light and warmth depart ; And drooping, lifeless nature seems An emblem of my heart.


Andante.
Low at thy gracious feet I bend, My God, my everlasting friend, Permit the claim ; O let thine
ear My humble suit indulgent hear. Permit— My—


Blow ye the trumpet, blow; The gladly solemn sound, Let all the nations know, To earth's re-
motest bound, The year of jubilee is come, Return, ye ransomed sinners, home.

*Allegretto.*


To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy church to shine.
That so thy gracious way, May through the world be known; While distant lands their homage pay, And thy salvation own! Let
all the nations join, To celebrate thy fame; Let the whole world, O Lord, combine, To praise thy glorious name. O let them shout &

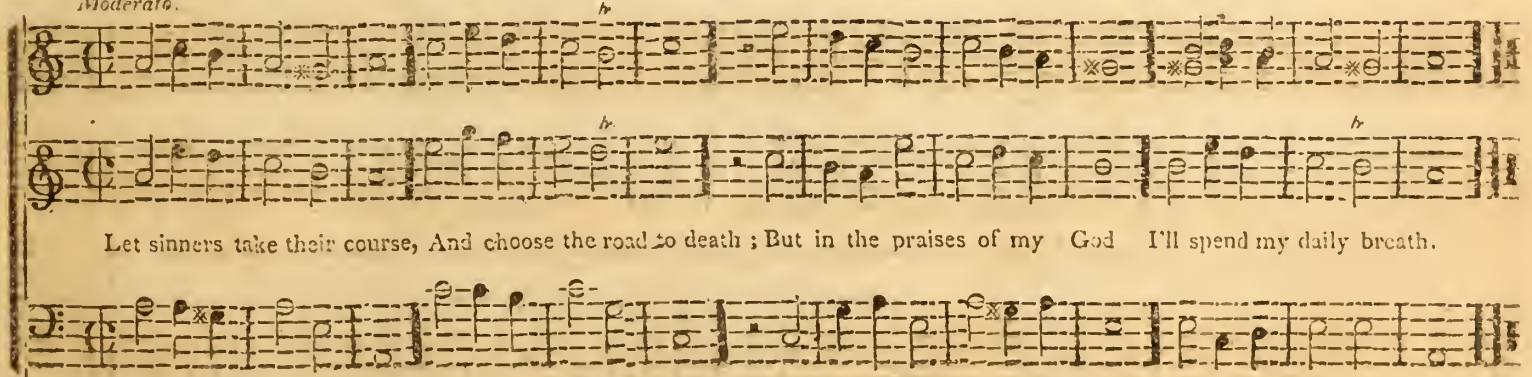



Ps. 52.

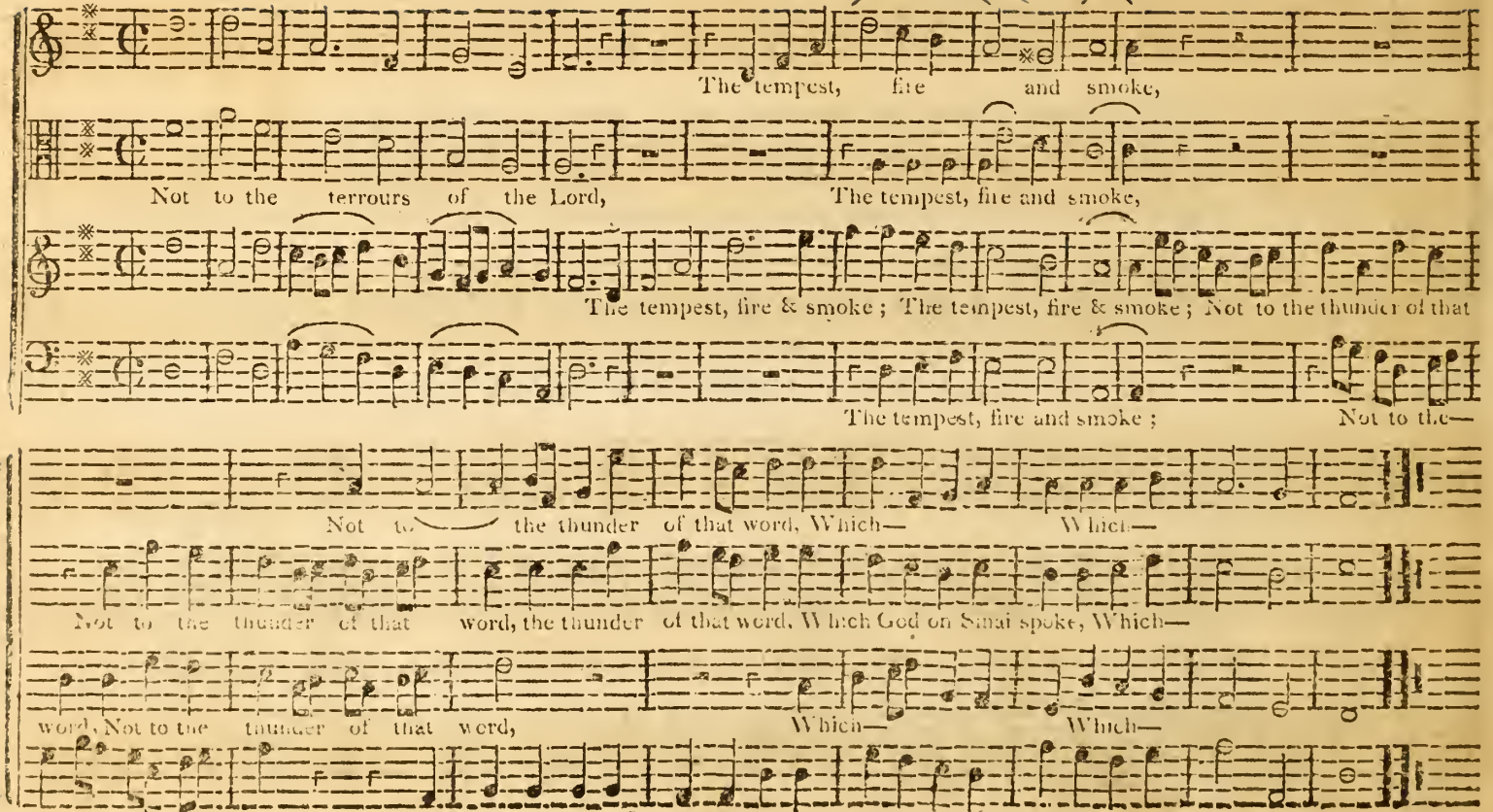
## AYLESBURY. S. M.

CHETHAM.

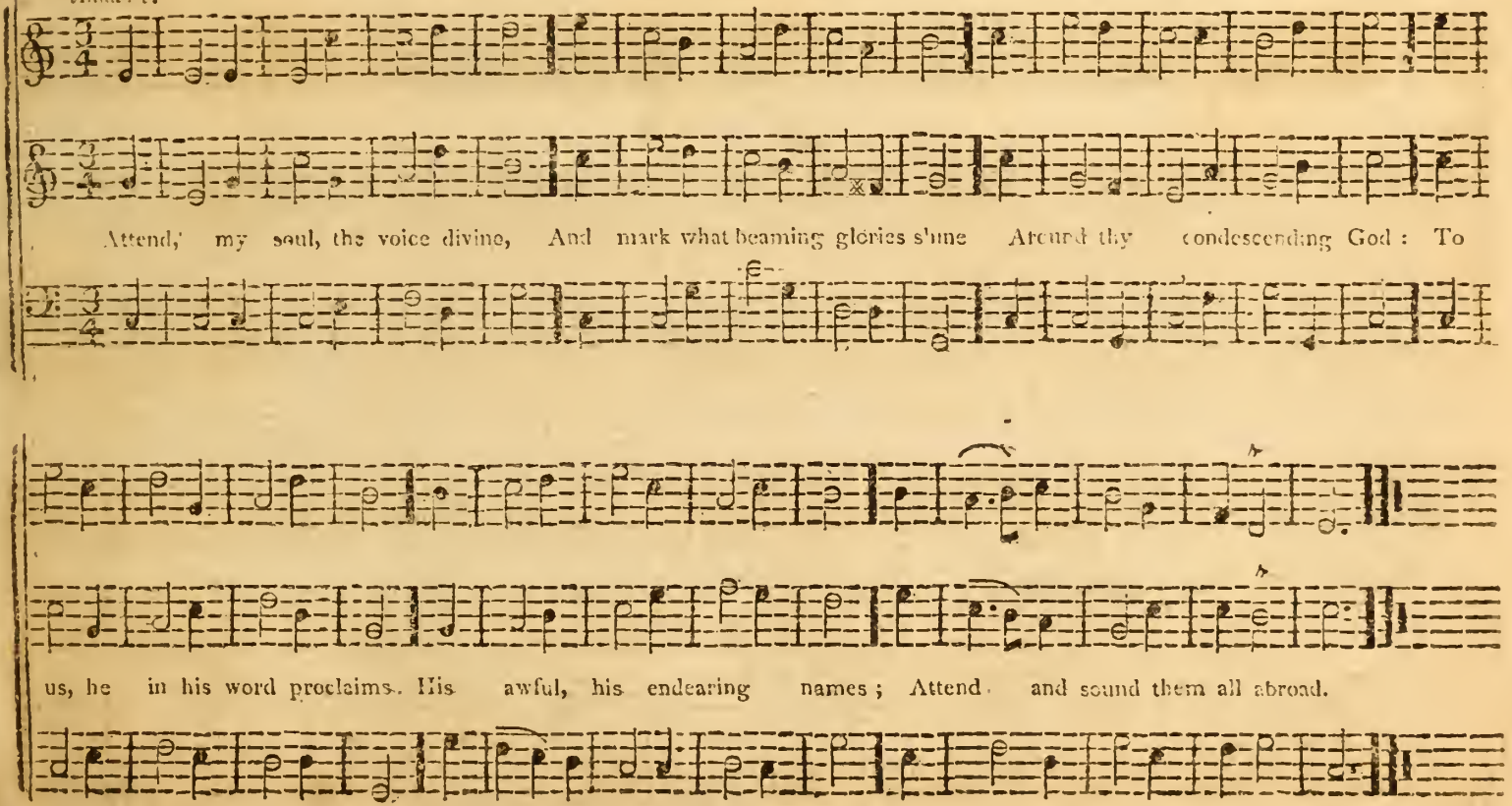
*Moderato.*



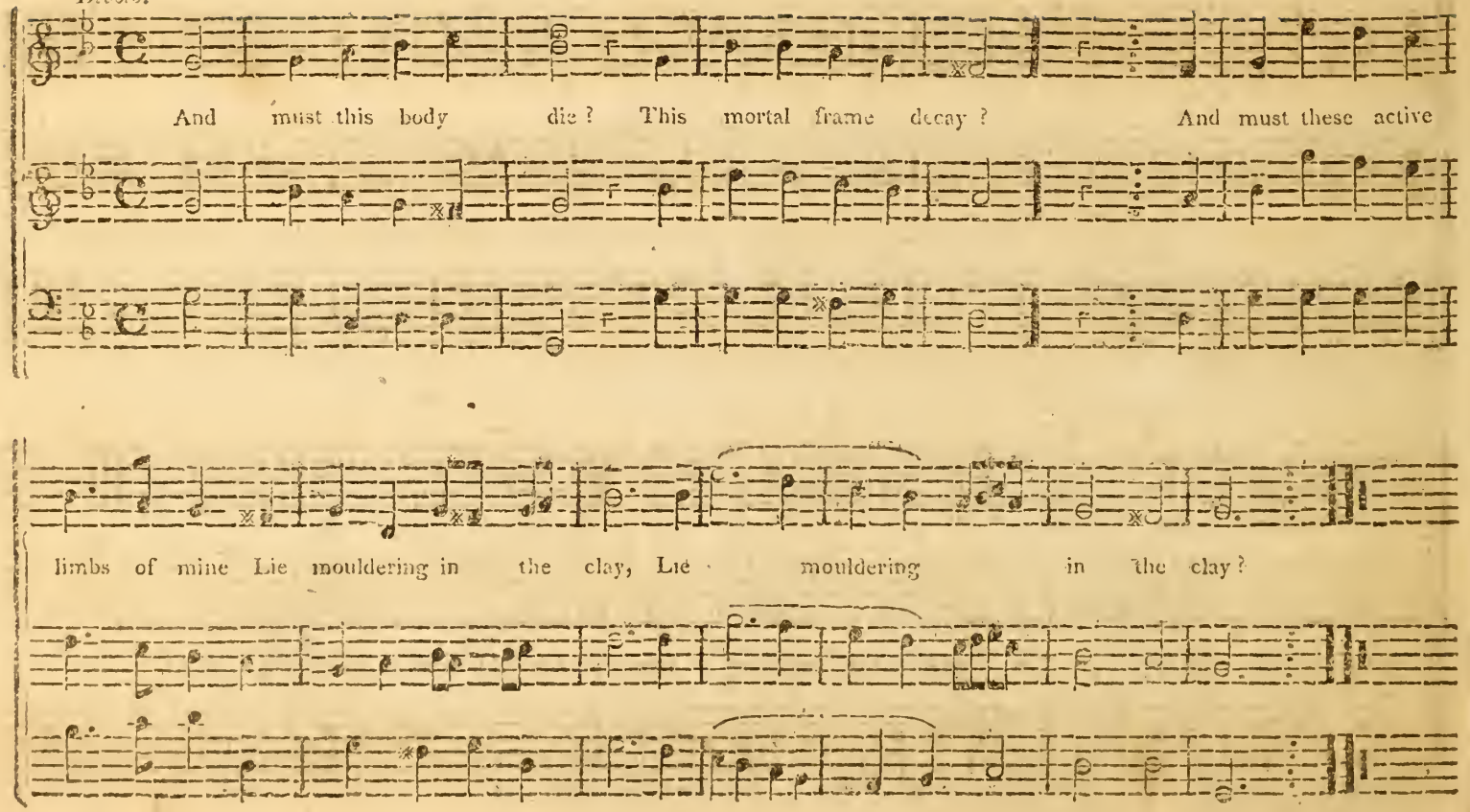
*Andante.*

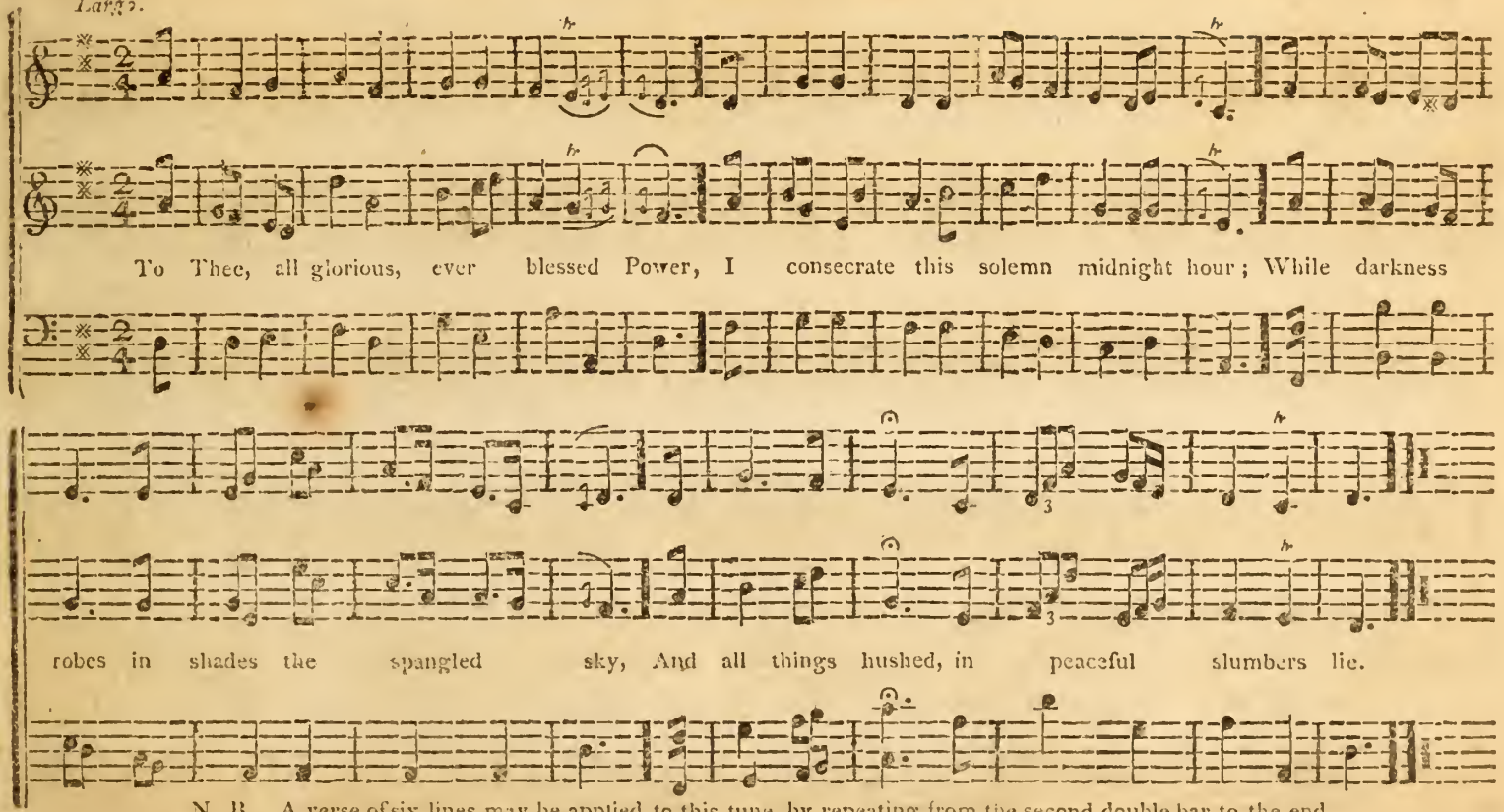

The tempest, fire and smoke,
Not to the terrours of the Lord, The tempest, fire and smoke,
The tempest, fire & smoke; The tempest, fire & smoke; Not to the thunder of that
The tempest, fire and smoke; Not to the—
Not to the thunder of that word, Which— Which—
Not to the thunder of that word, the thunder of that word, Which God on Sinai spoke, Which—
word, Not to the thunder of that word, Which— Which—

*Andante.*


Attend, my soul, the voice divine, And mark what beaming glories shine Around thy condescending God: To
us, he in his word proclaims. His awful, his endearing names; Attend and sound them all abroad.

*Devoto.*

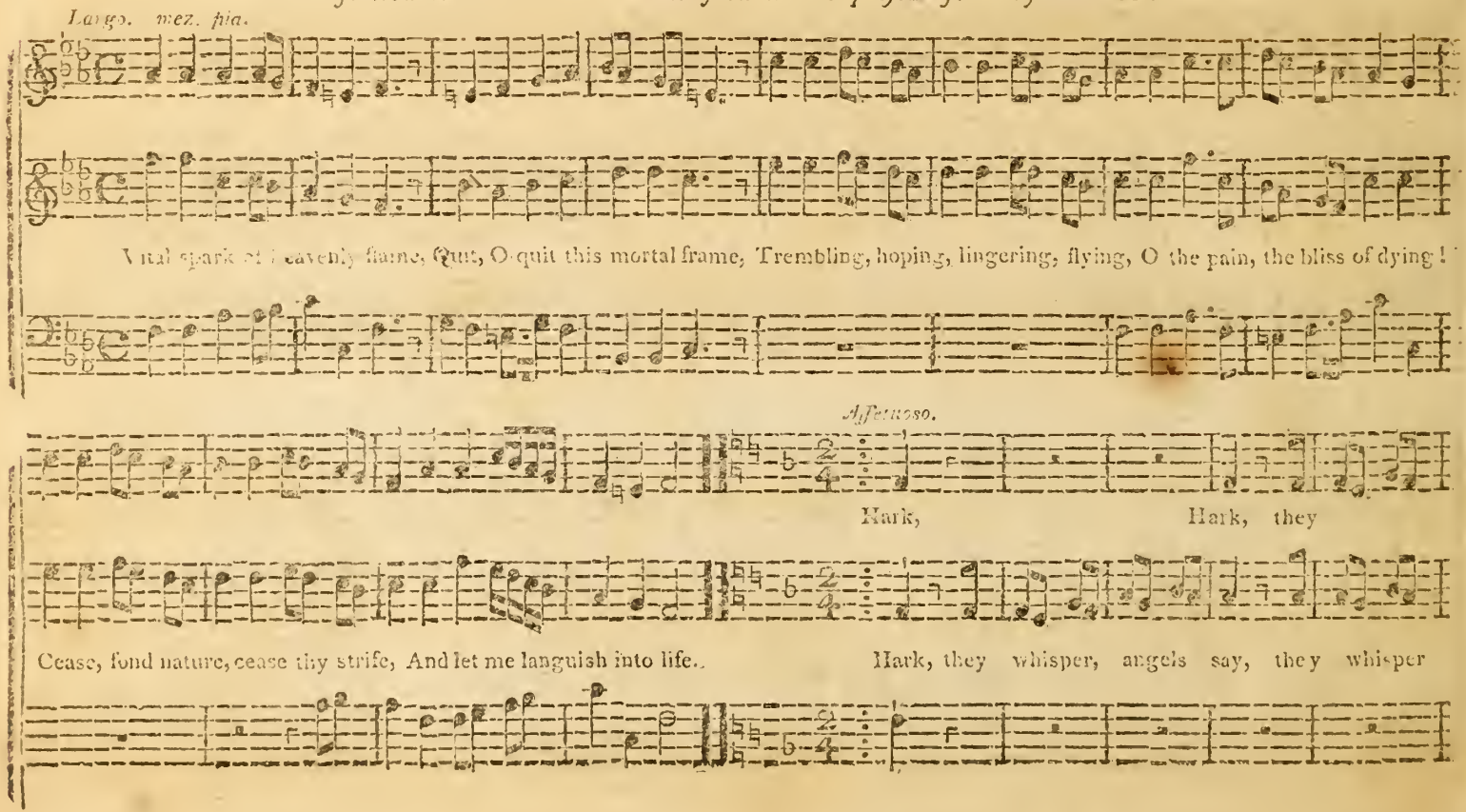

And must this body die? This mortal frame decay? And must these active
limbs of mine Lie mouldering in the clay, Lie mouldering in the clay?

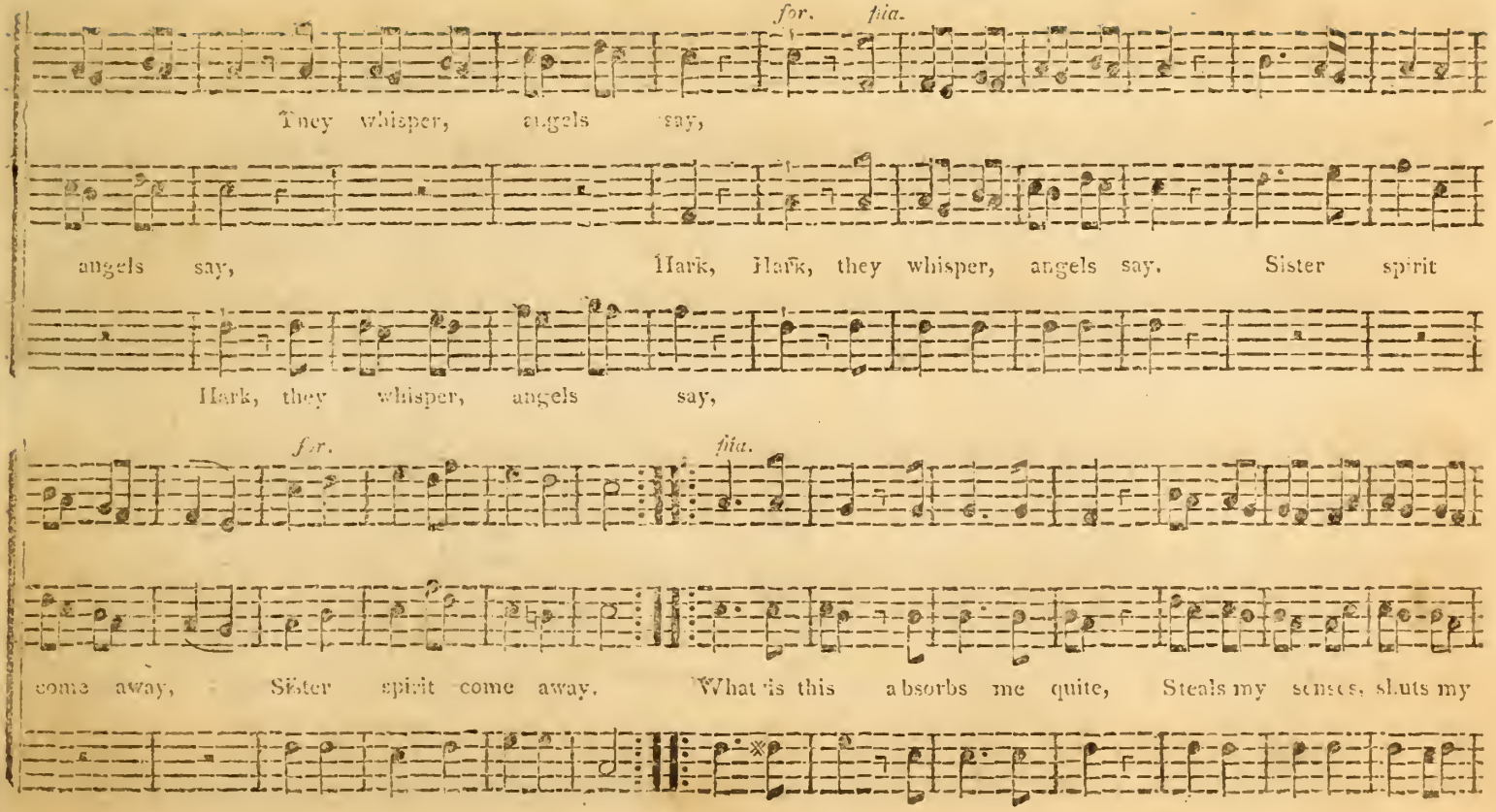


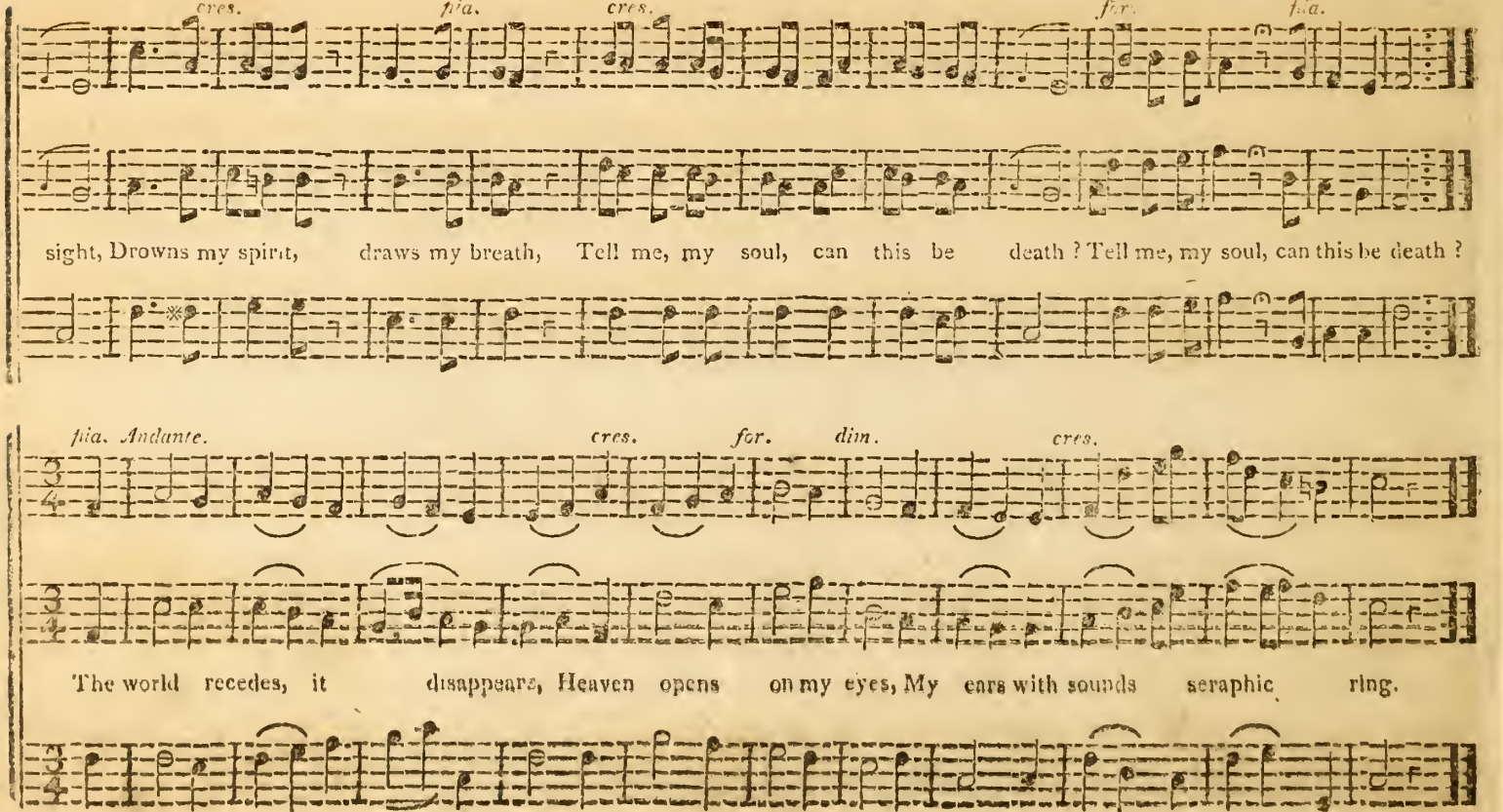

N. B. A verse of six lines may be applied to this tune, by repeating from the second double bar to the end.

# VITAL SPARK:

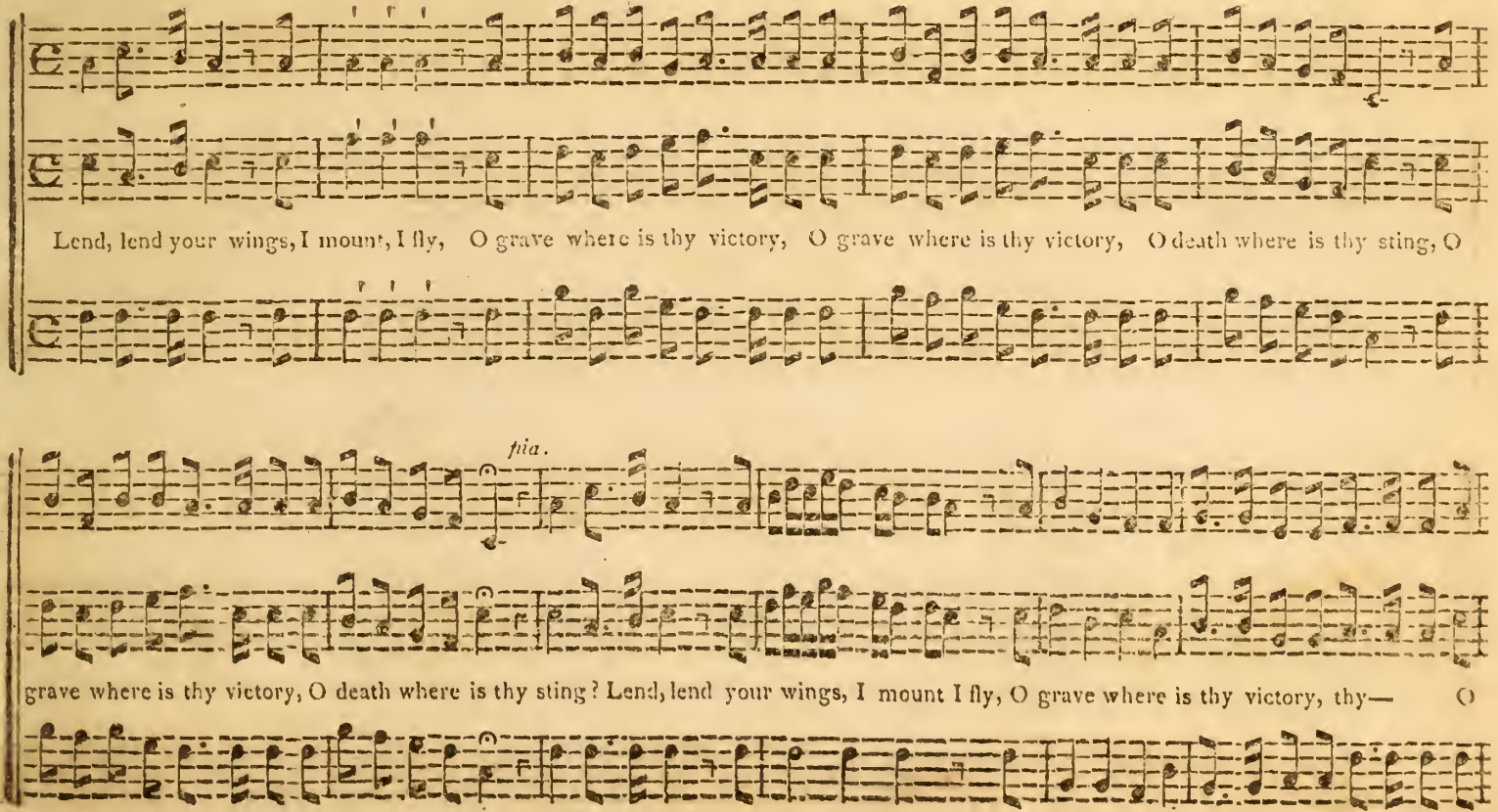
*Aſcribed to* HARWOOD. *Publiſhed in the preſent form by* RIPPON.

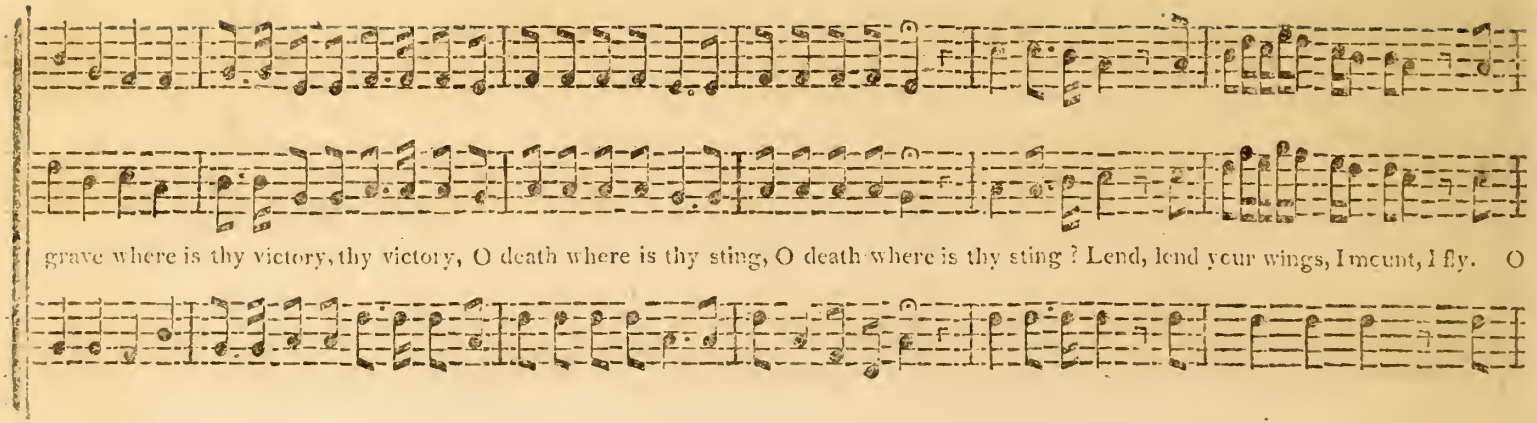



for. fia.
They whisper, angels say,
angels say, Hark, Hark, they whisper, angels say. Sister spirit
Hark, they whisper, angels say,
for. fia.
come away, Sister spirit come away. What is this absorbs me quite, Steals my senses, shuts my

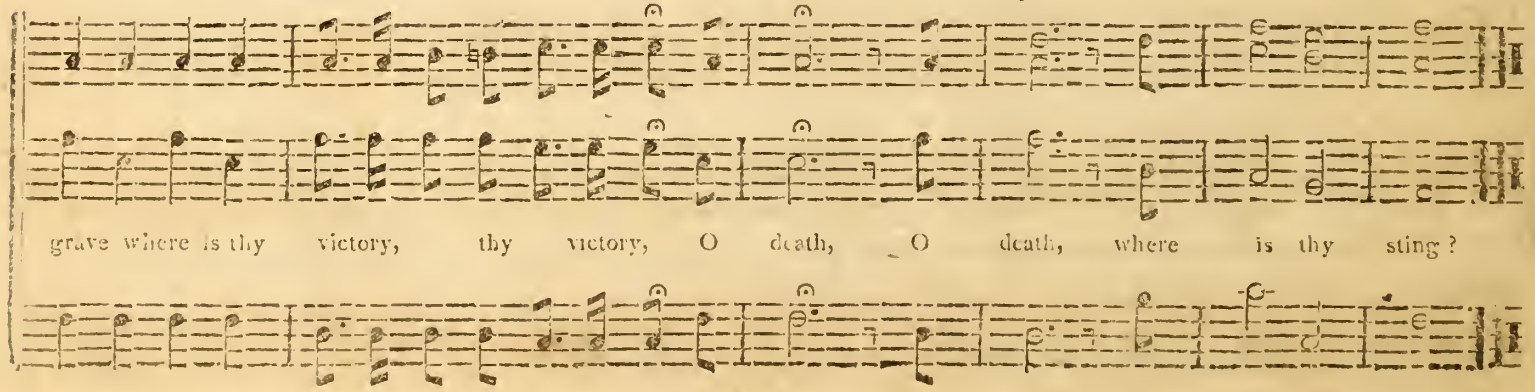

cres.
pia.
cres.
for.
pia.
sight, Drowns my spirit, draws my breath, Tell me, my soul, can this be death ? Tell me, my soul, can this be death ?
pia. Andante.
cres.
for.
dim.
cres.
The world recedes, it disappears, Heaven opens on my eyes, My ears with sounds seraphic ring.

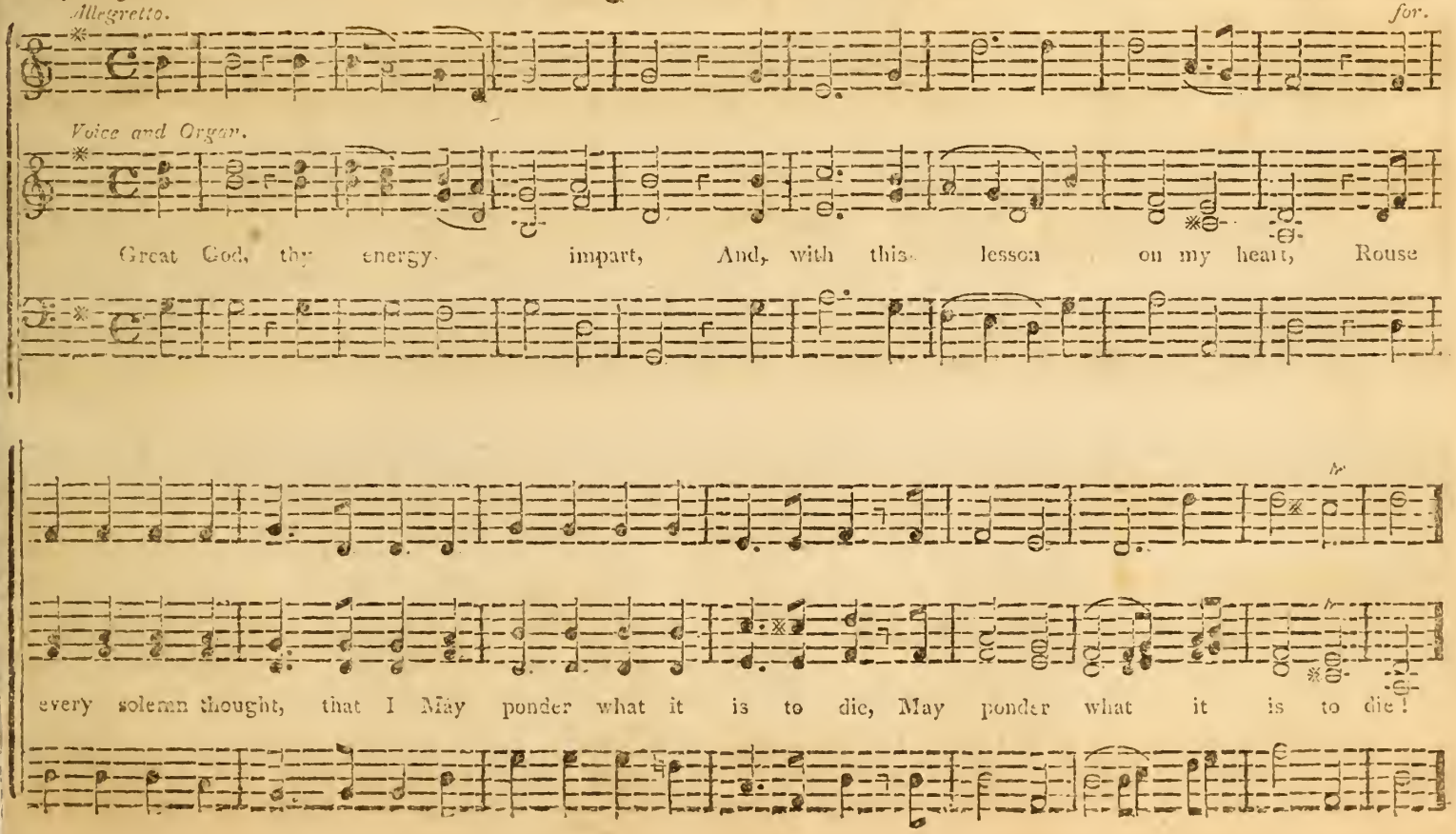
*Vivace.* *For.*


Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victory, O death where is thy sting, O
pia.
grave where is thy victory, O death where is thy sting? Lend, lend your wings, I mount I fly, O grave where is thy victory, thy— O

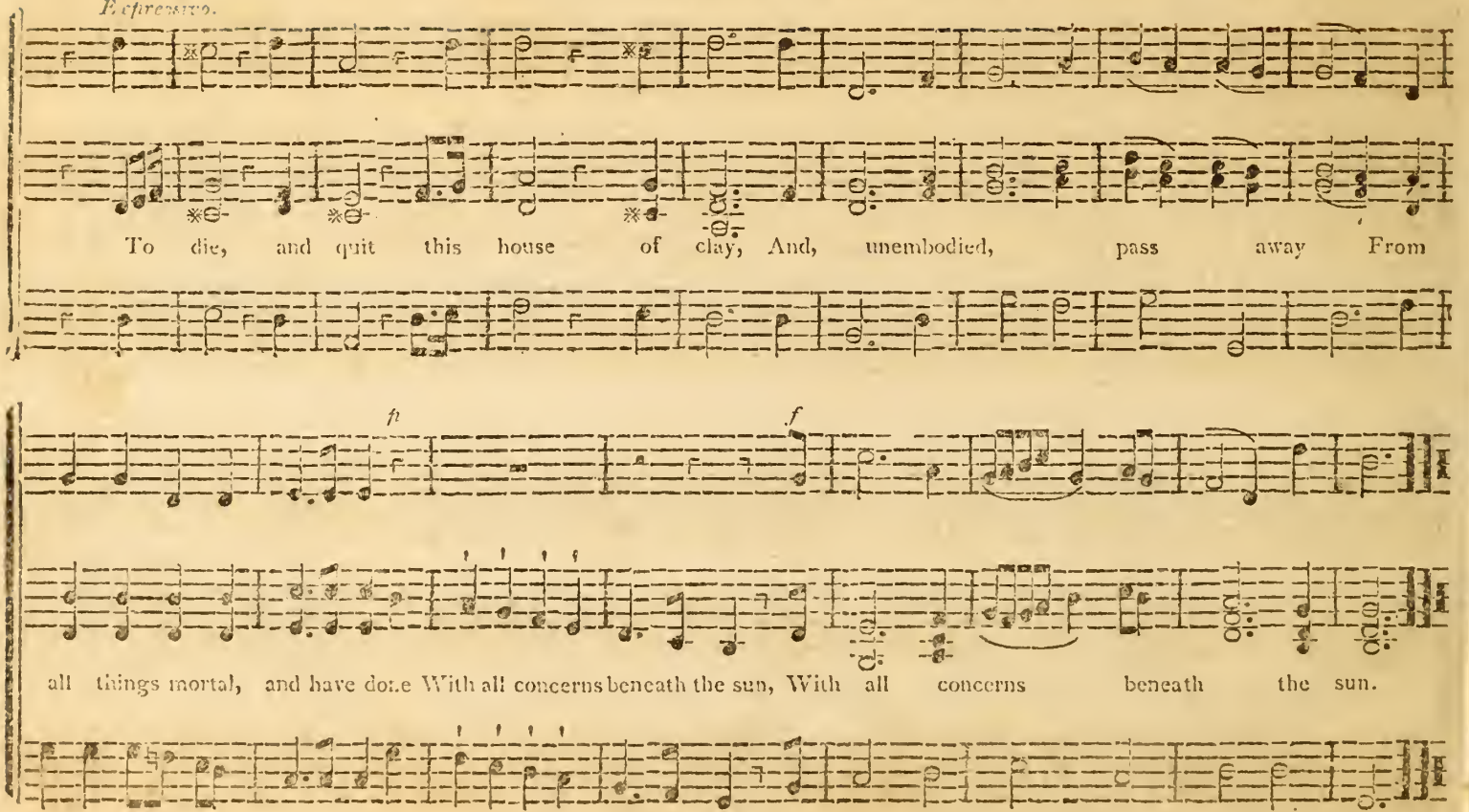

grave where is thy victory, thy victory, O death where is thy sting, O death where is thy sting ? Lend, lend your wings, I mount, I fly. O

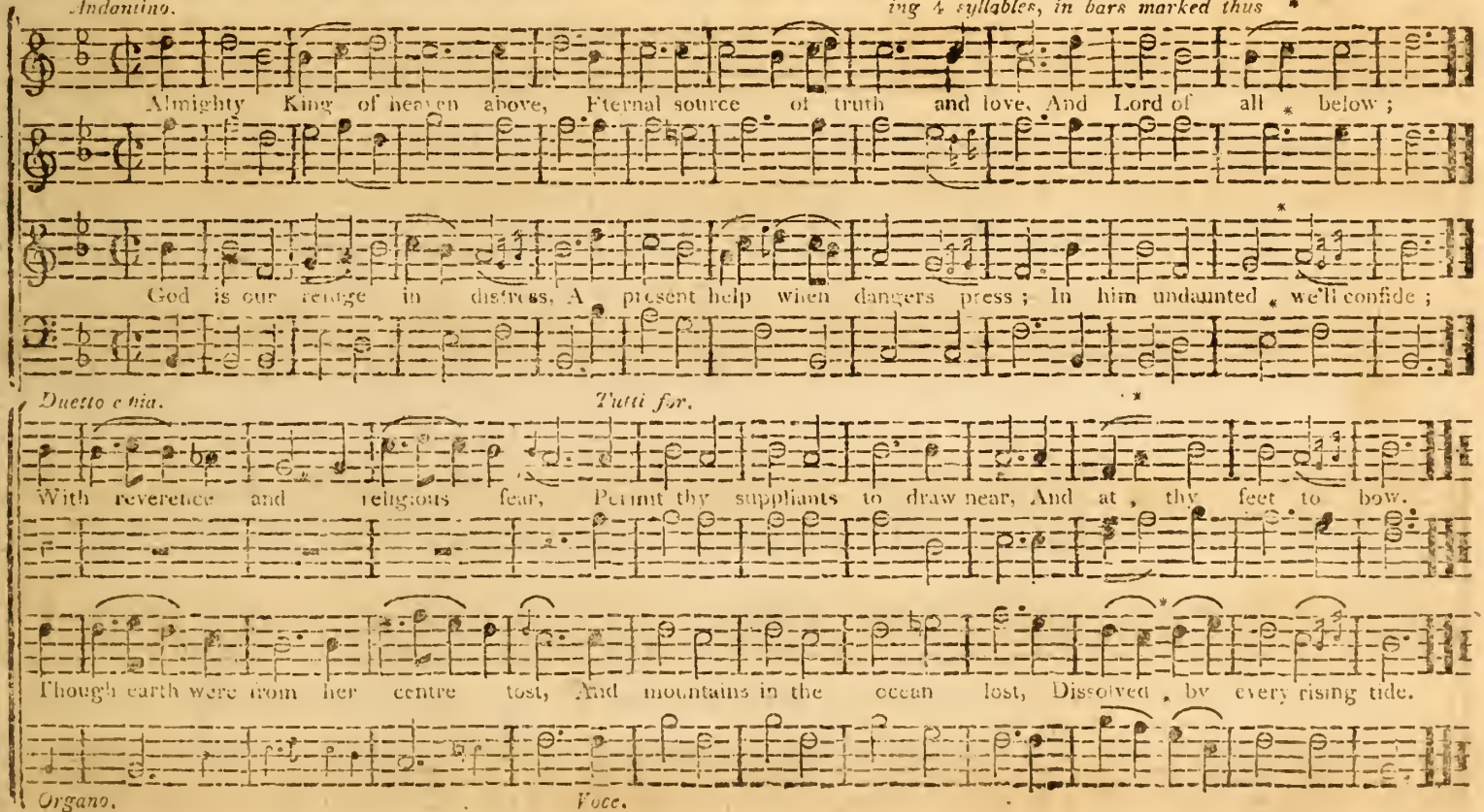
*Adagio.*


grave where is thy victory, thy victory, O death, O death, where is thy sting ?


Allegretto.
for.
Voice and Organ.
Great God, thy energy impart, And, with this lesson on my heart, Rouse
every solemn thought, that I May ponder what it is to die, May ponder what it is to die!

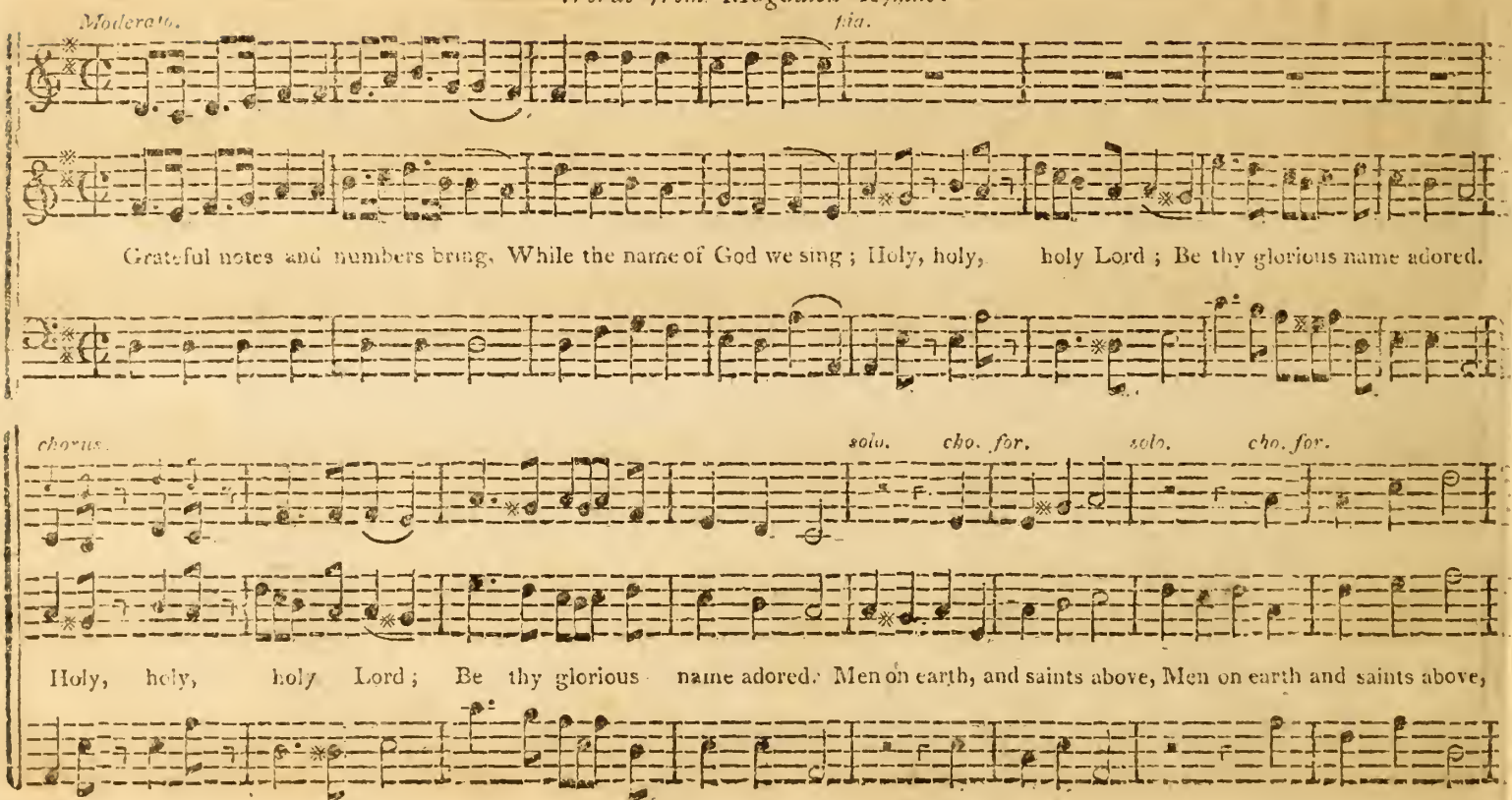
*Expressivo.*


To die, and quit this house of clay, And, unembodied, pass away From
p
f
all things mortal, and have done With all concerns beneath the sun, With all concerns beneath the sun.

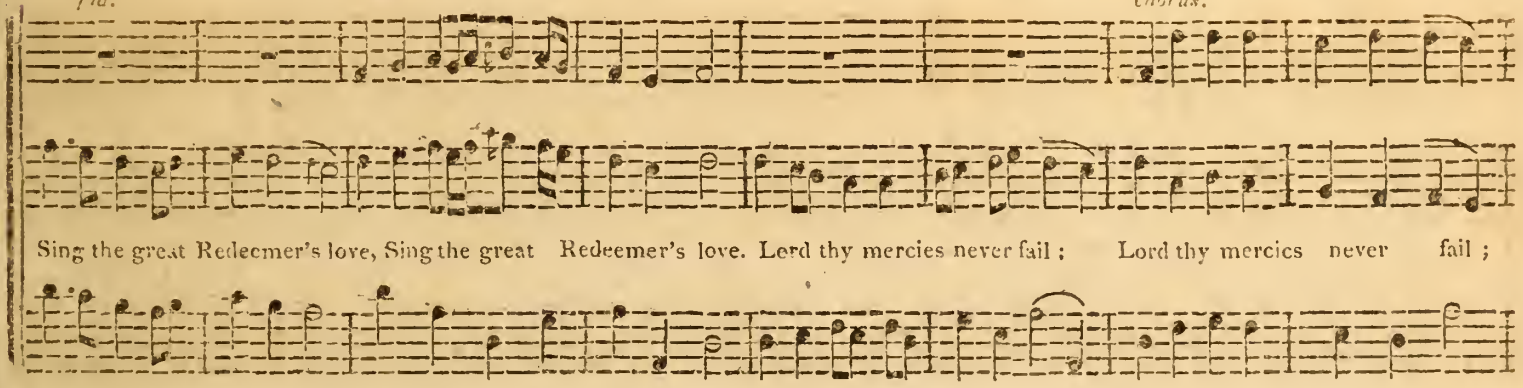

Andantino.
Almighty King of heaven above, Eternal source of truth and love, And Lord of all * below;
God is our refuge in distress, A present help when dangers press; In him undaunted * we'll confide;
Duetto e tia.
Tutti for.
With reverence and religious fear, Permit thy suppliants to draw near, And at * thy feet to bow.
Though earth were from her centre tost, And mountains in the ocean lost, Dissolved * by every rising tide.
Organo.
Voce.

 *Composed by* DR. MADAN. *Arranged by O.* SHAW.

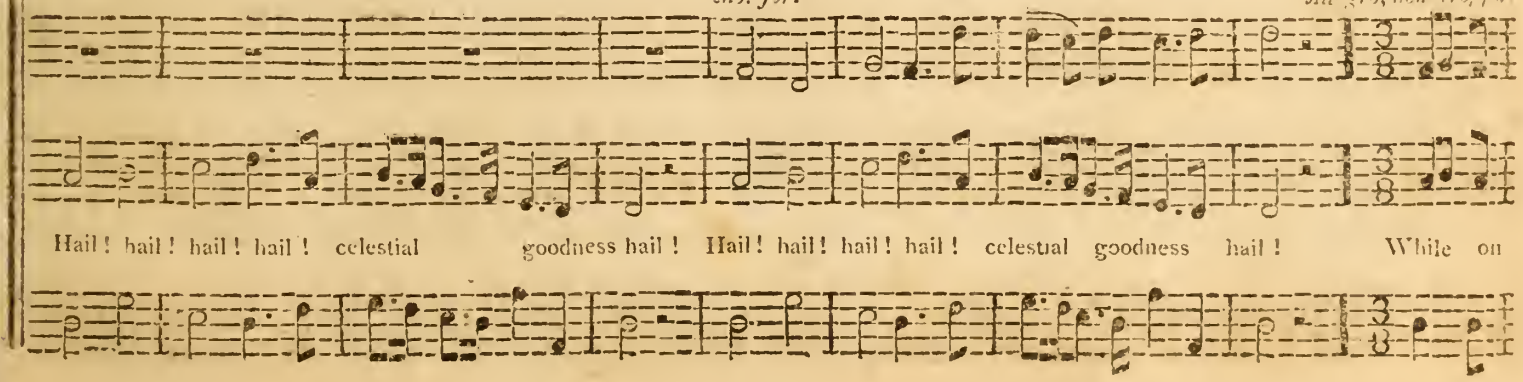
*Words from Magdalen Hymns.*

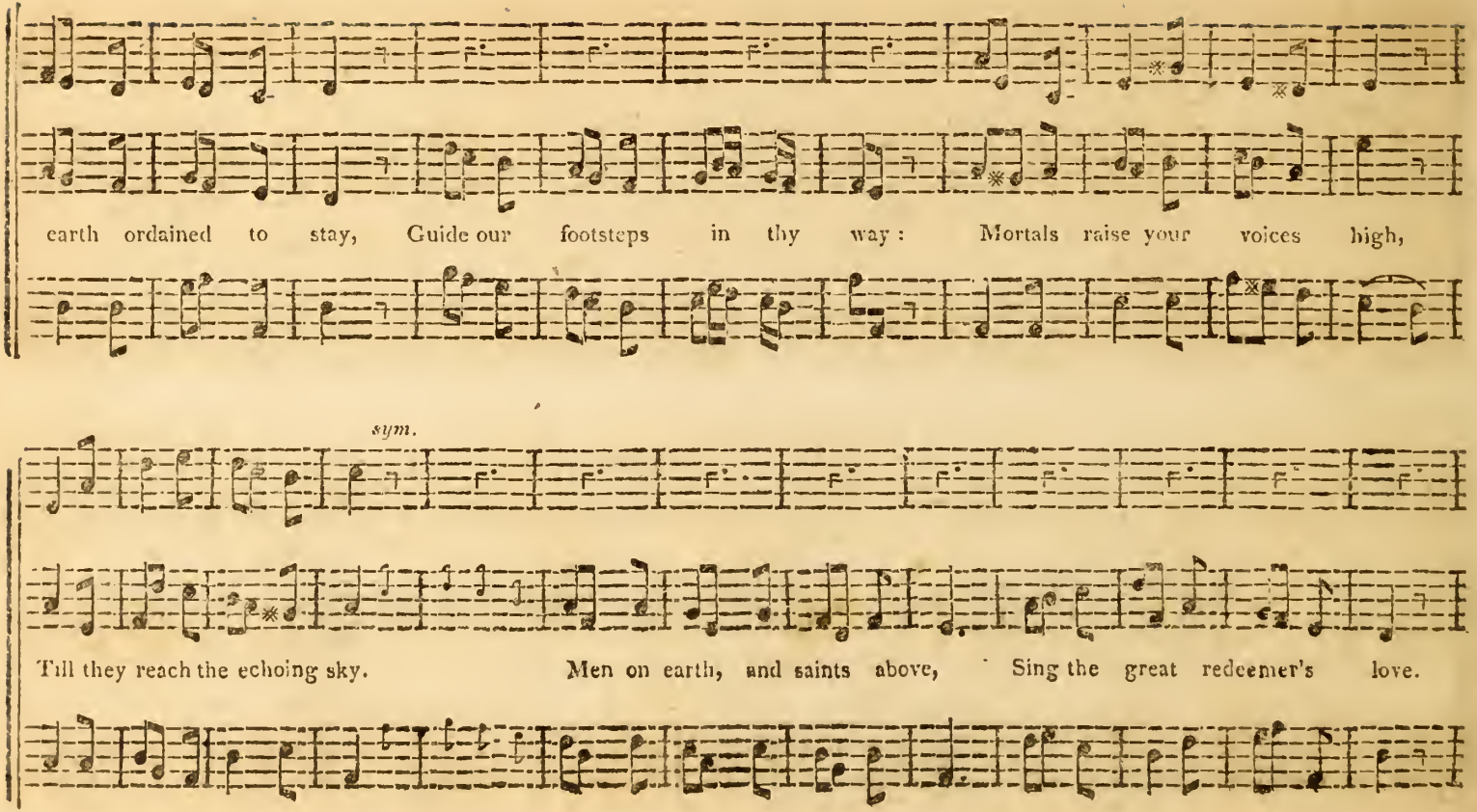


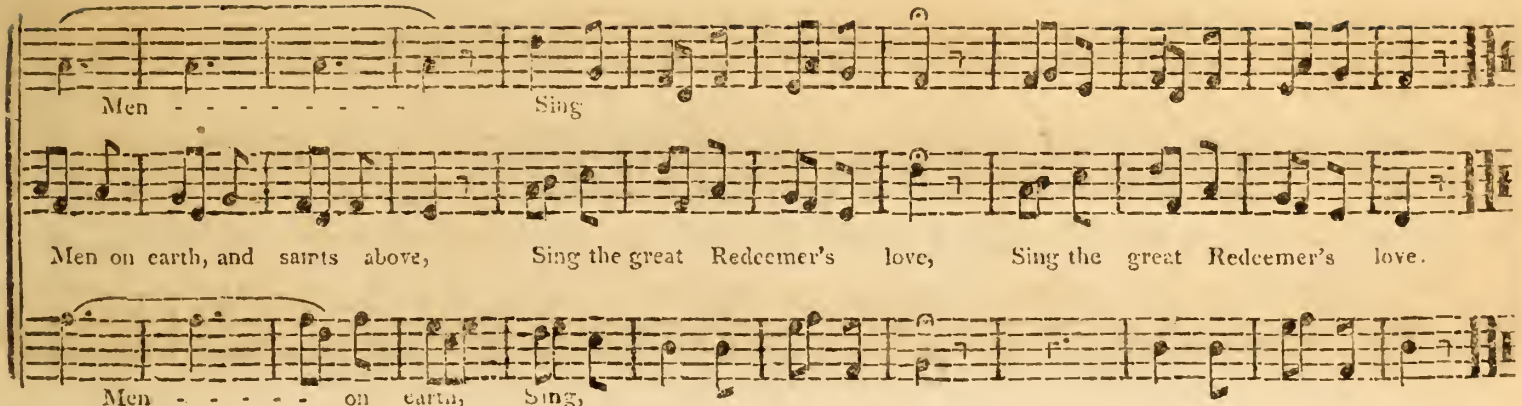
*tia.* *chorus.*



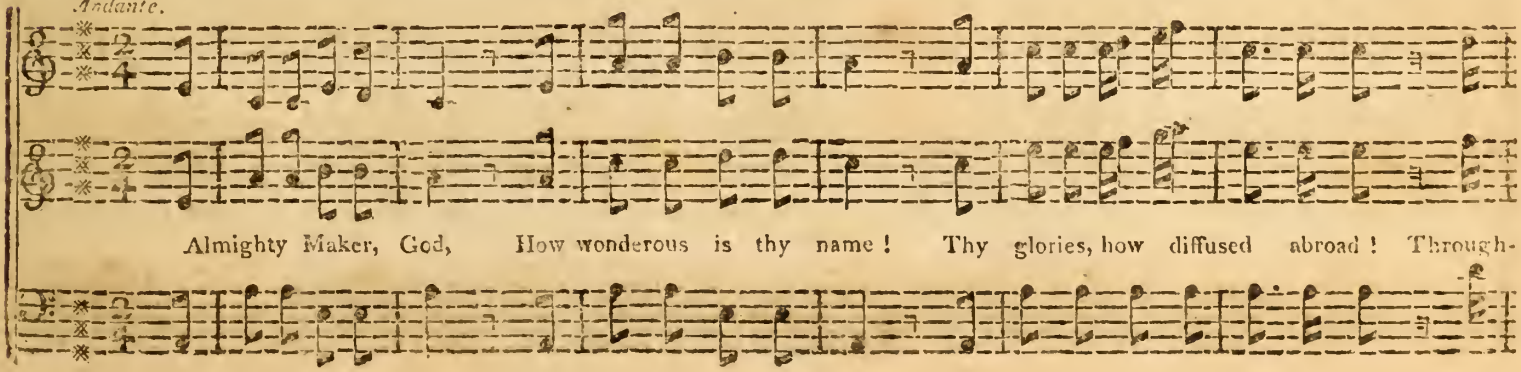

*cho. for.* *Allegro, non troppo*

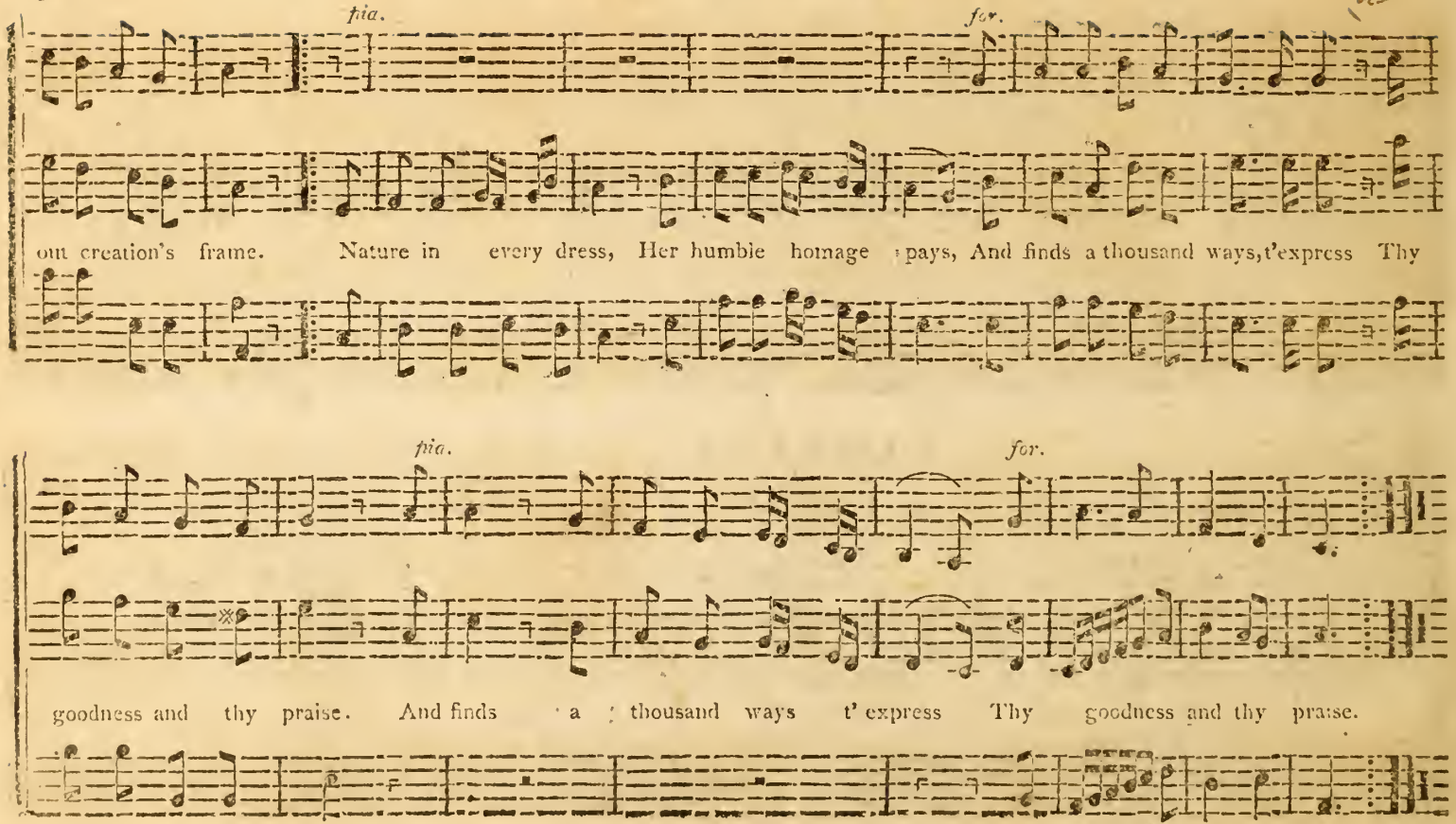


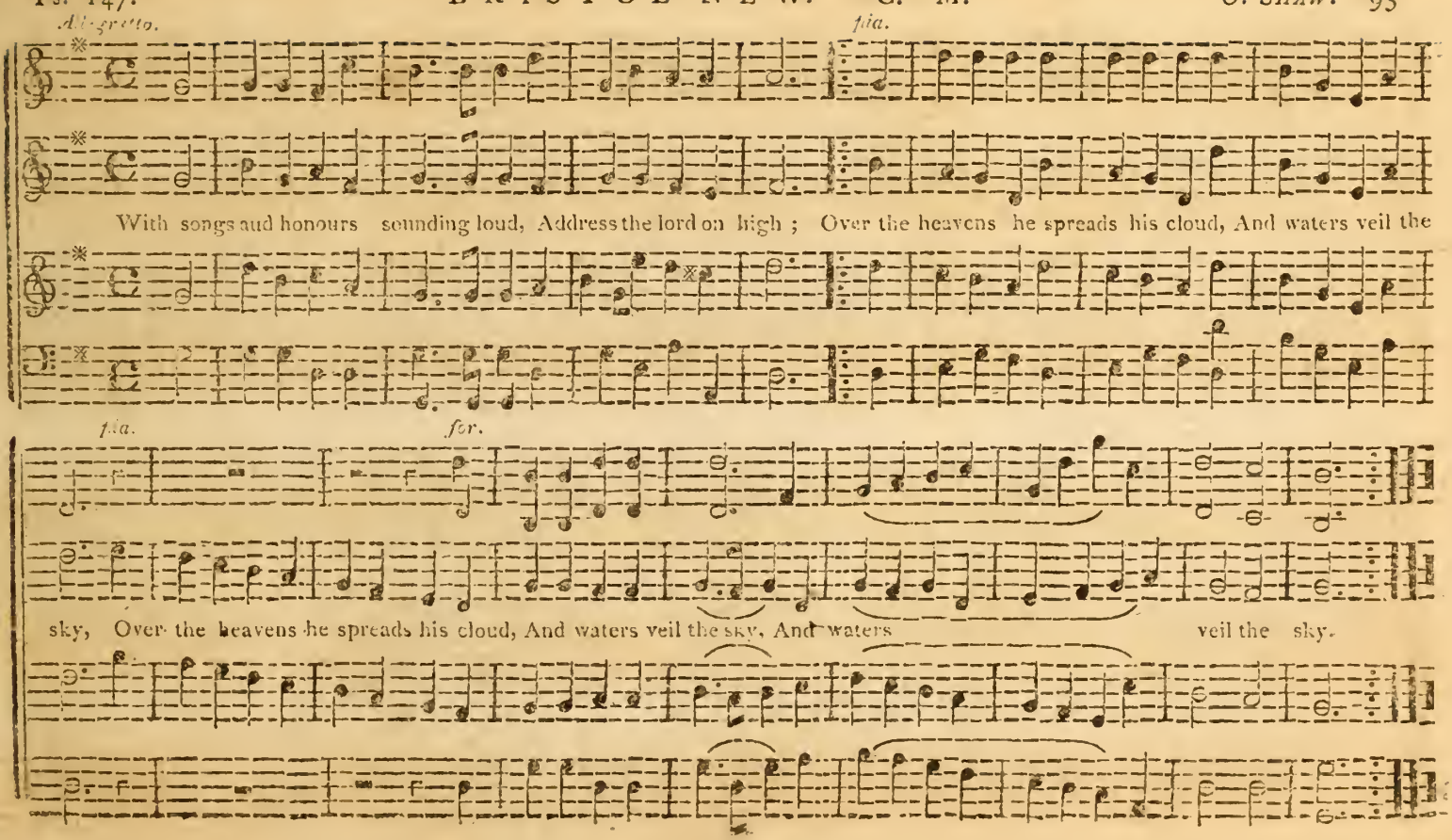

earth ordained to stay, Guide our footsteps in thy way: Mortals raise your voices high,
sym.
Till they reach the echoing sky. Men on earth, and saints above, Sing the great redeemer's love.

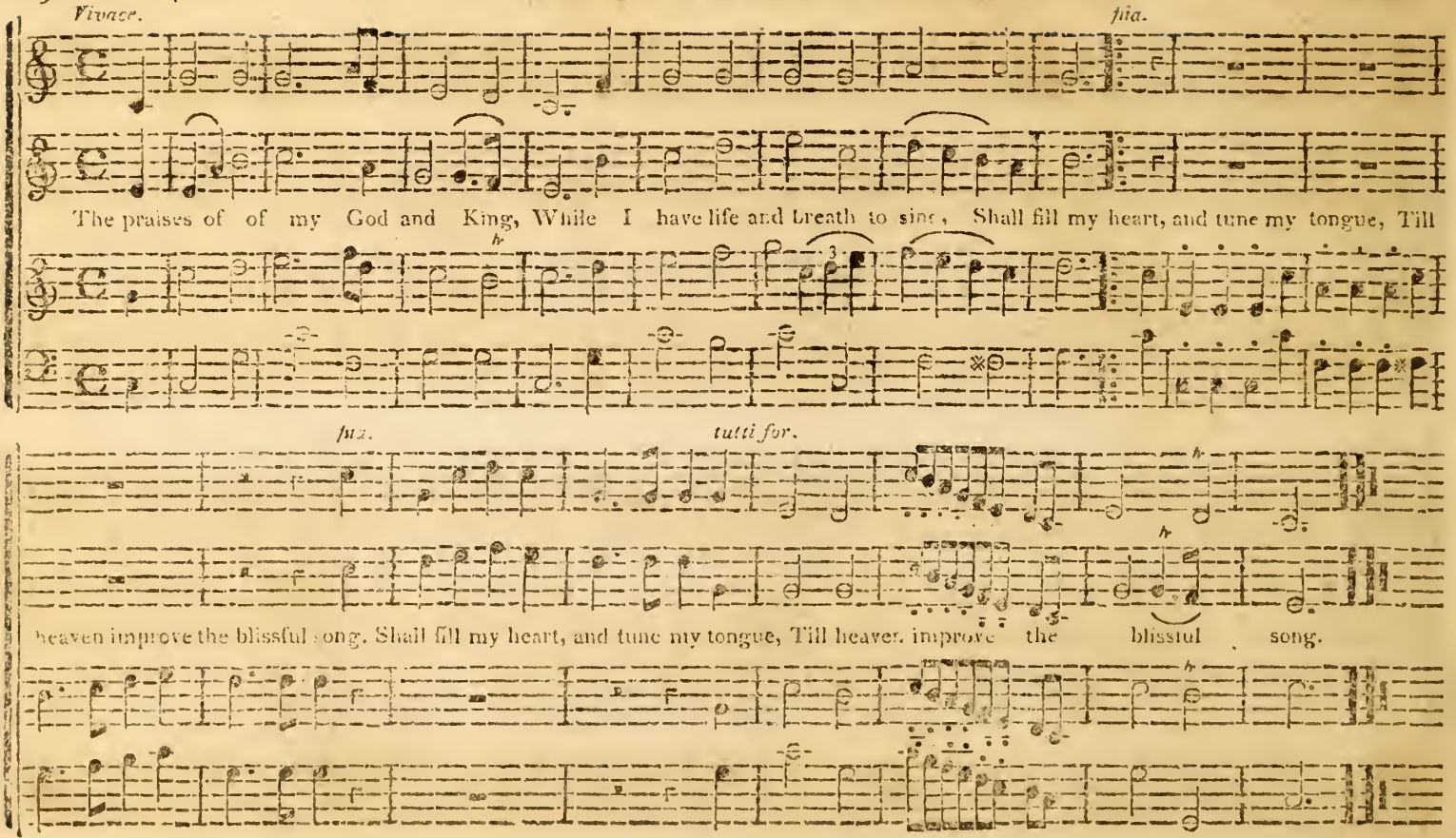



Hy. 12. **TAUNTON. S. M.** *O. Shaw.*

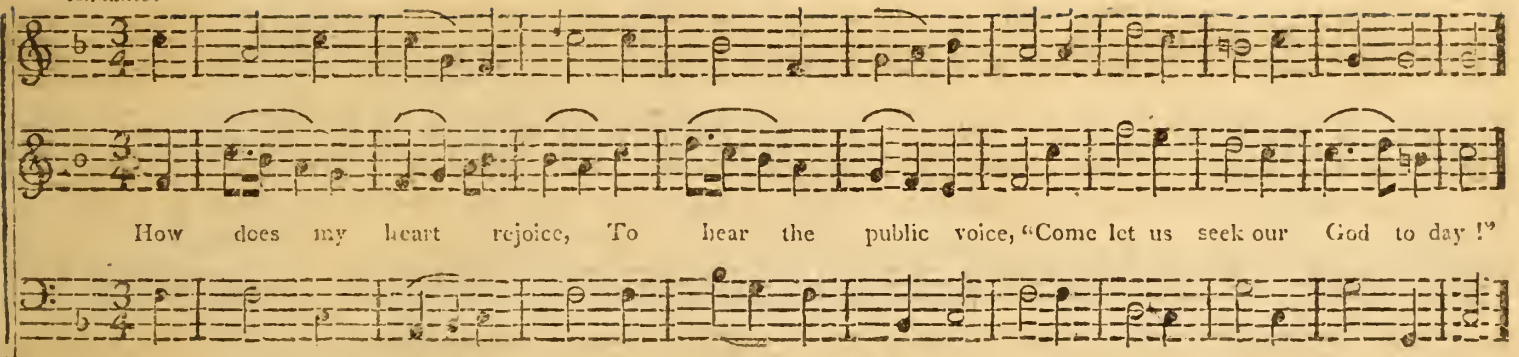



pia.
for.
out creation's frame. Nature in every dress, Her humble homage pays, And finds a thousand ways, t'express Thy
pia.
for.
goodness and thy praise. And finds a thousand ways t' express Thy goodness and thy praise.

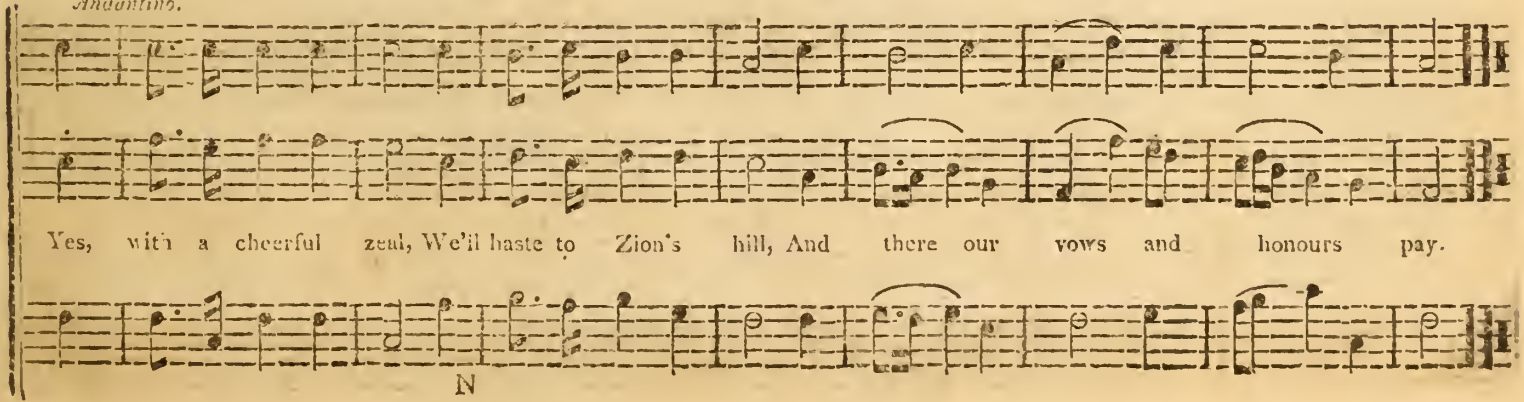

All-gretto.
pia.
With songs and honours sounding loud, Address the lord on high ; Over the heavens he spreads his cloud, And waters veil the
pia.
for.
sky, Over the heavens he spreads his cloud, And waters veil the sky. And waters veil the sky.


Vivace.
pia.
The praises of of my God and King, While I have life and breath to sing, Shall fill my heart, and tune my tongue, Till
pia.
tutti for.
heaven improve the blissful song. Shall fill my heart, and tune my tongue, Till heaven improve the blissful song.

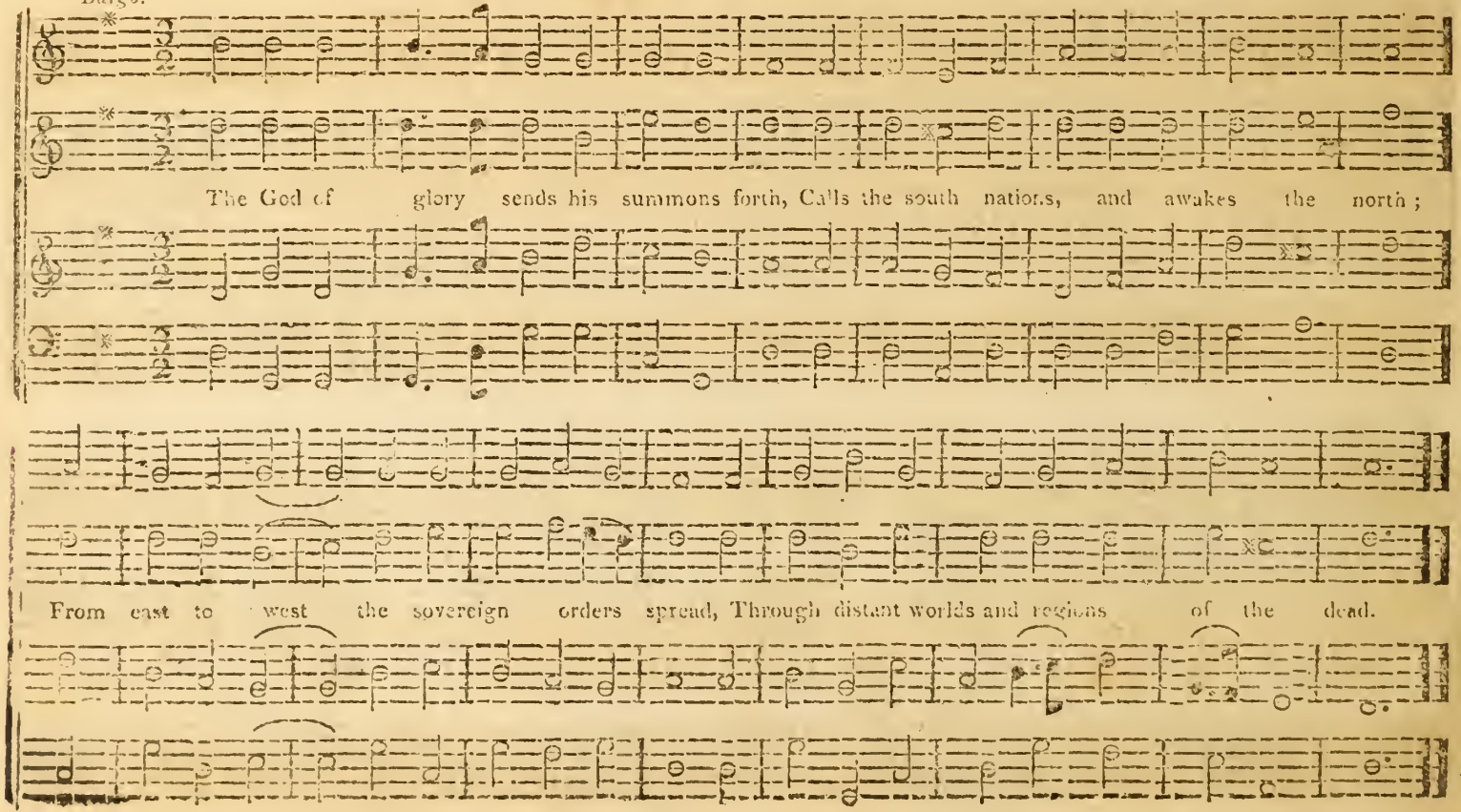
*Andante.*



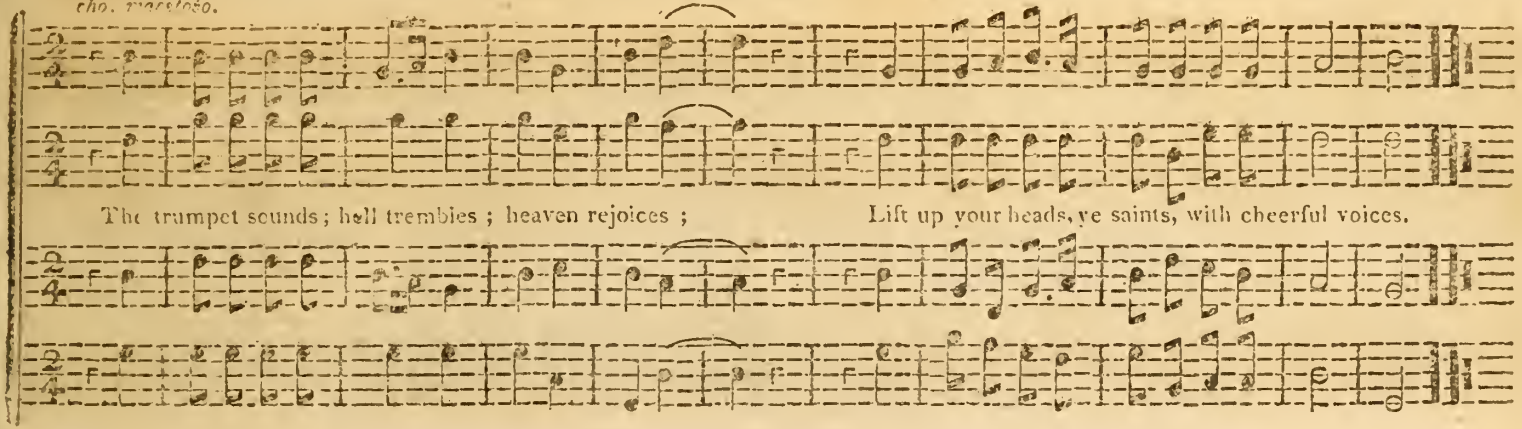

*Andantino.*



*Largo.*


The God of glory sends his summons forth, Calls the south nations, and awakes the north;
From east to west the sovereign orders spread, Through distant worlds and regions of the dead.

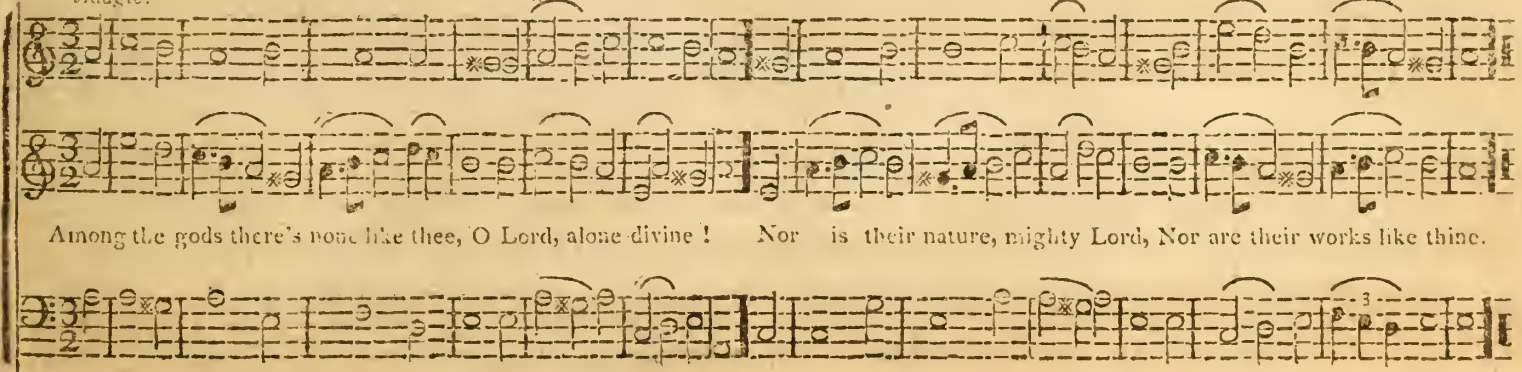
*cho. maestoso.*

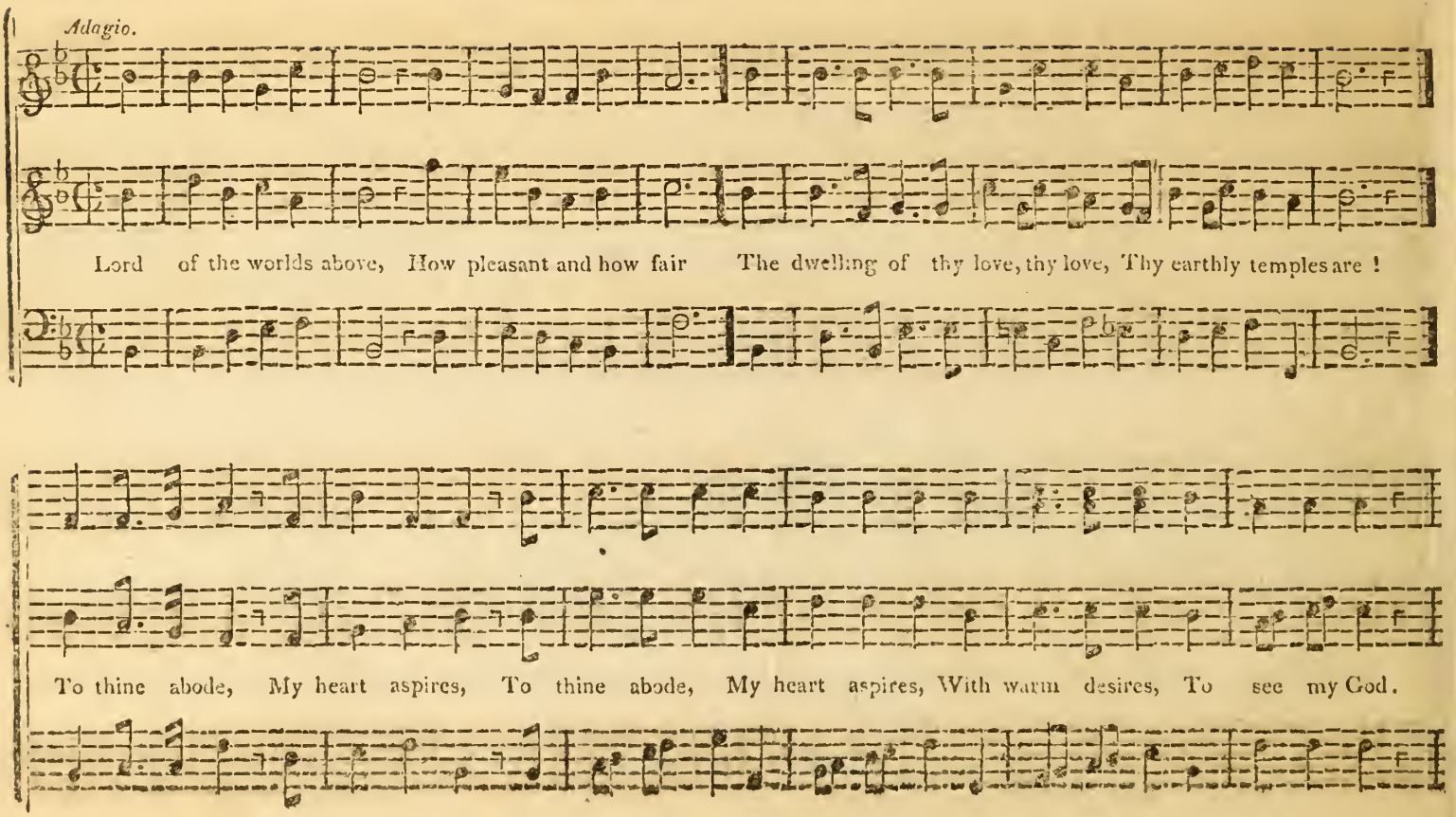


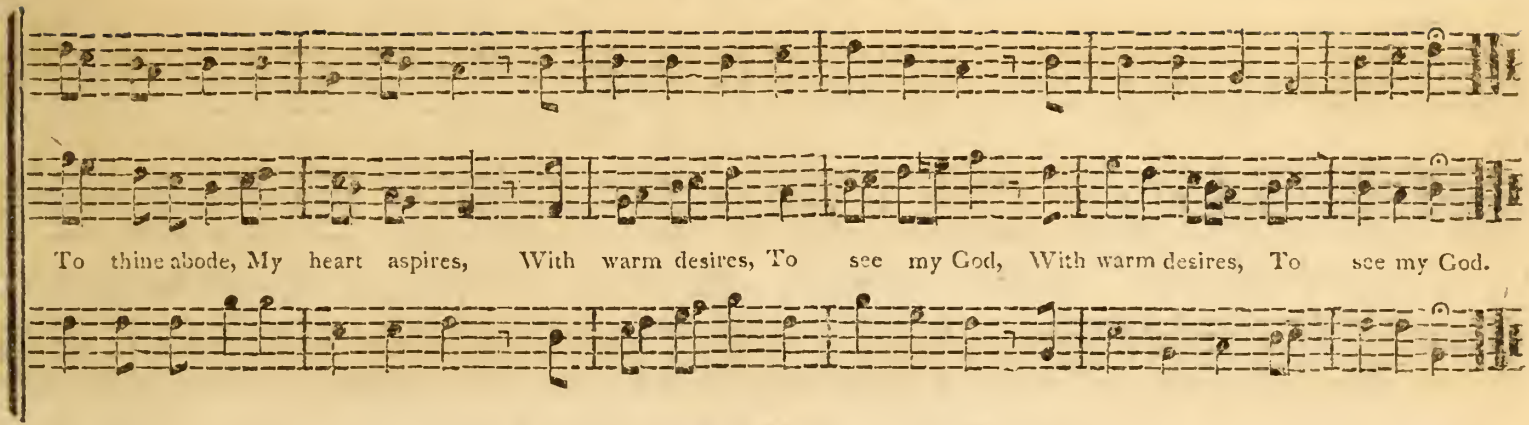

Ps. 86.

## MEDWAY. C. M.

*Adagio.*



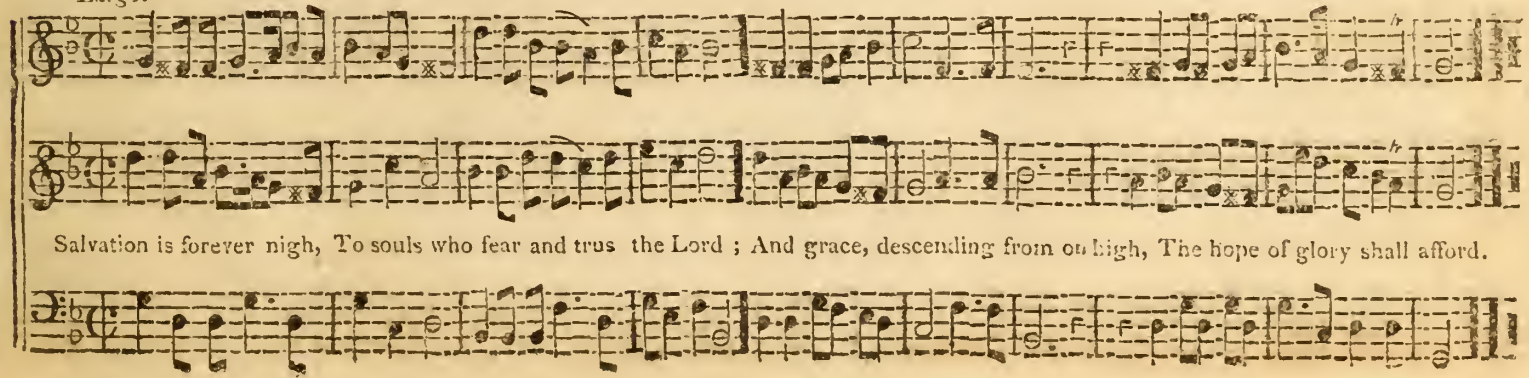

Adagio.
Lord of the worlds above, How pleasant and how fair The dwelling of thy love, thy love, Thy earthly temples are !
To thine abode, My heart aspires, To thine abode, My heart aspires, With warm desires, To see my God.

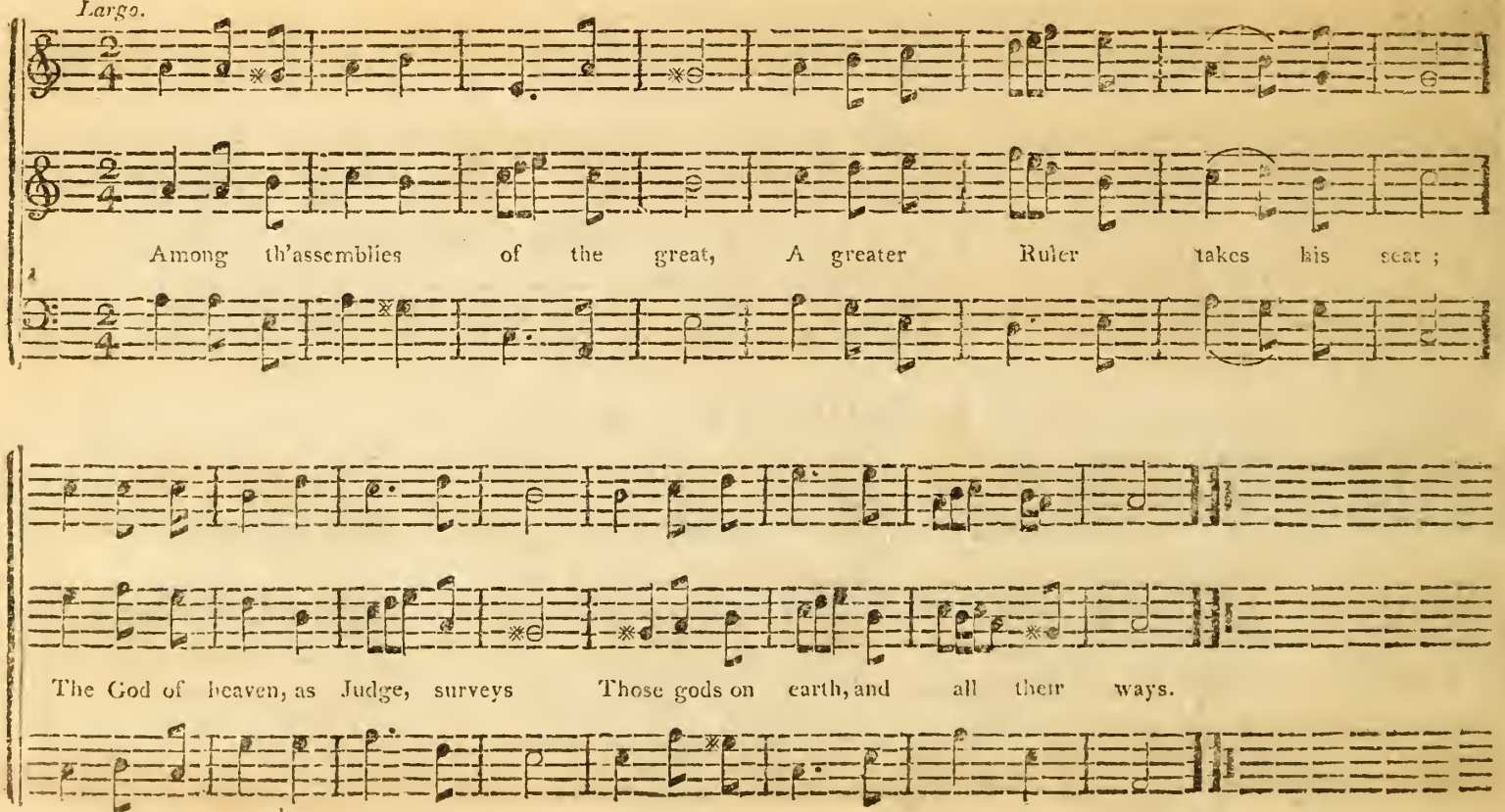



Ps. 85.

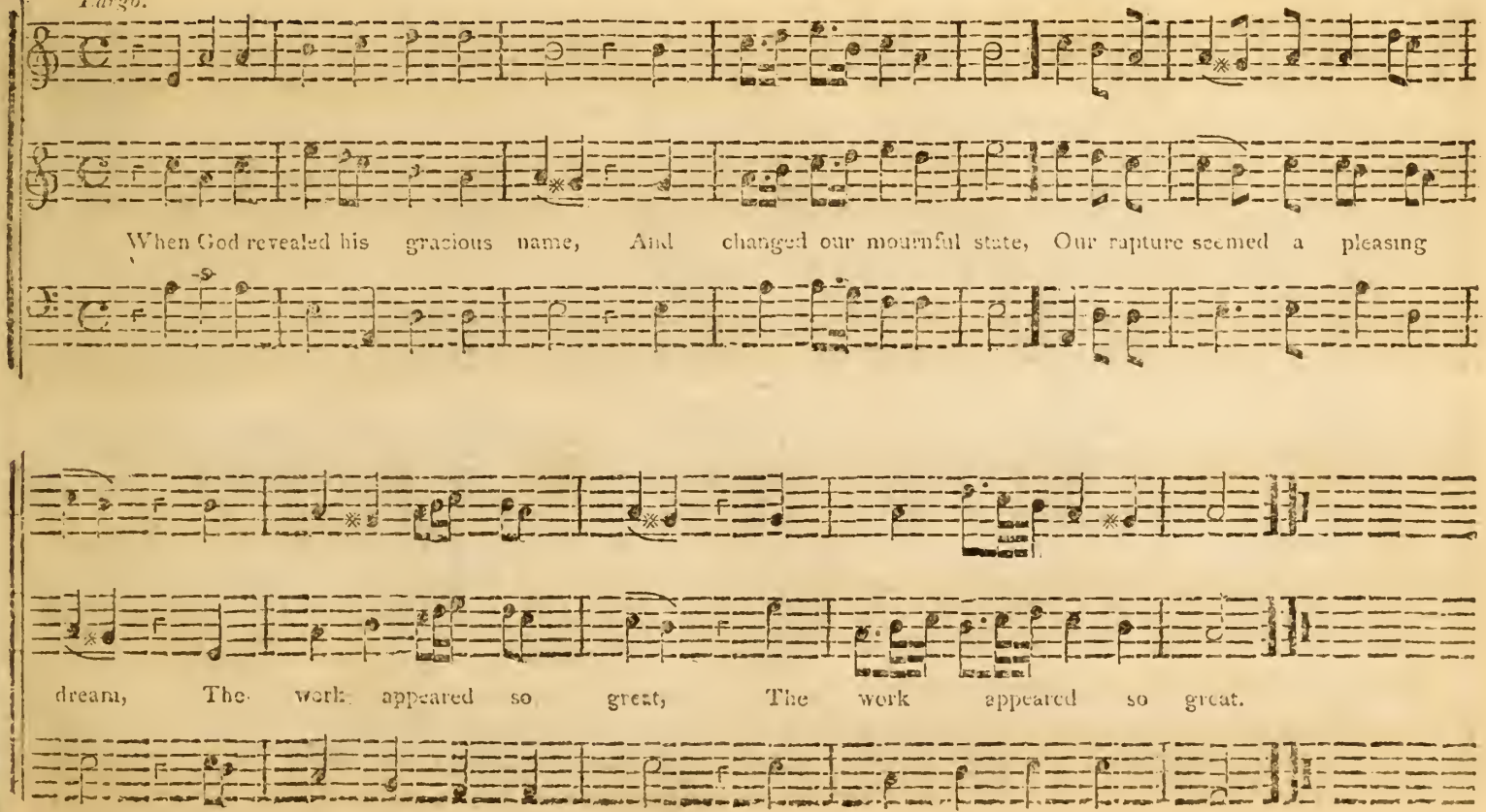
## FAIRHAVEN. L. M.

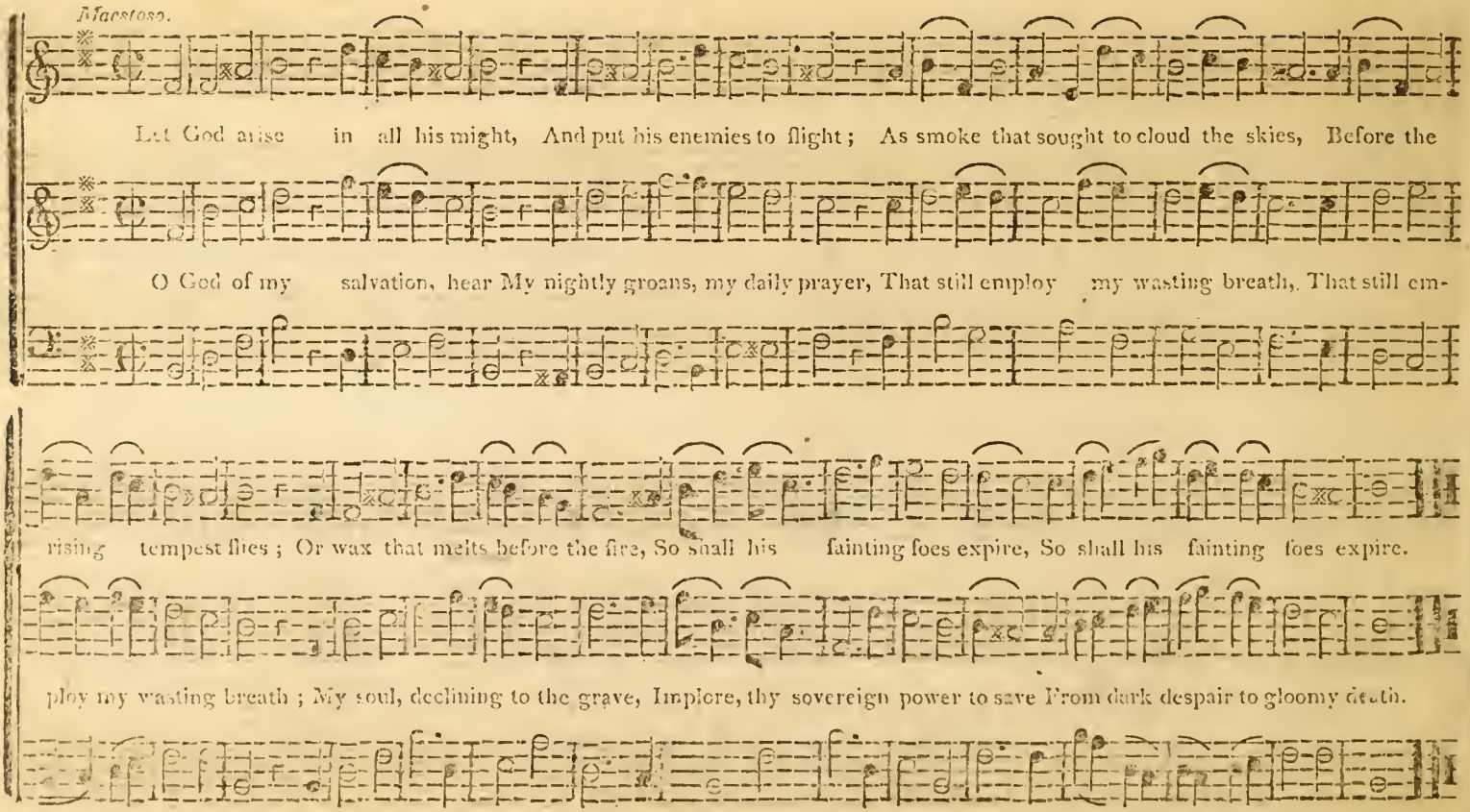
*Largo.*

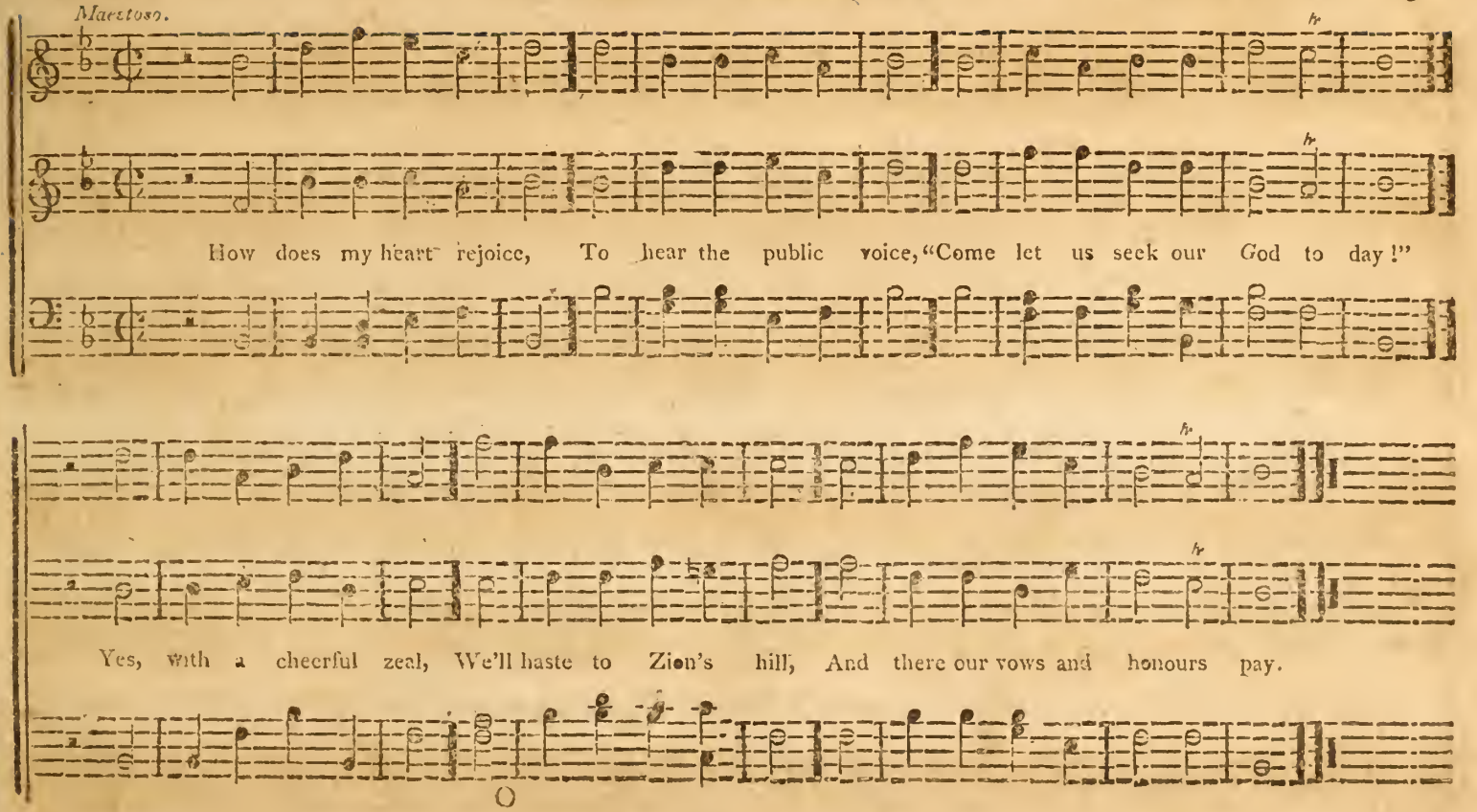



Largo.
Among th'assemblies of the great, A greater Ruler takes his seat;
The God of heaven, as Judge, surveys Those gods on earth, and all their ways.

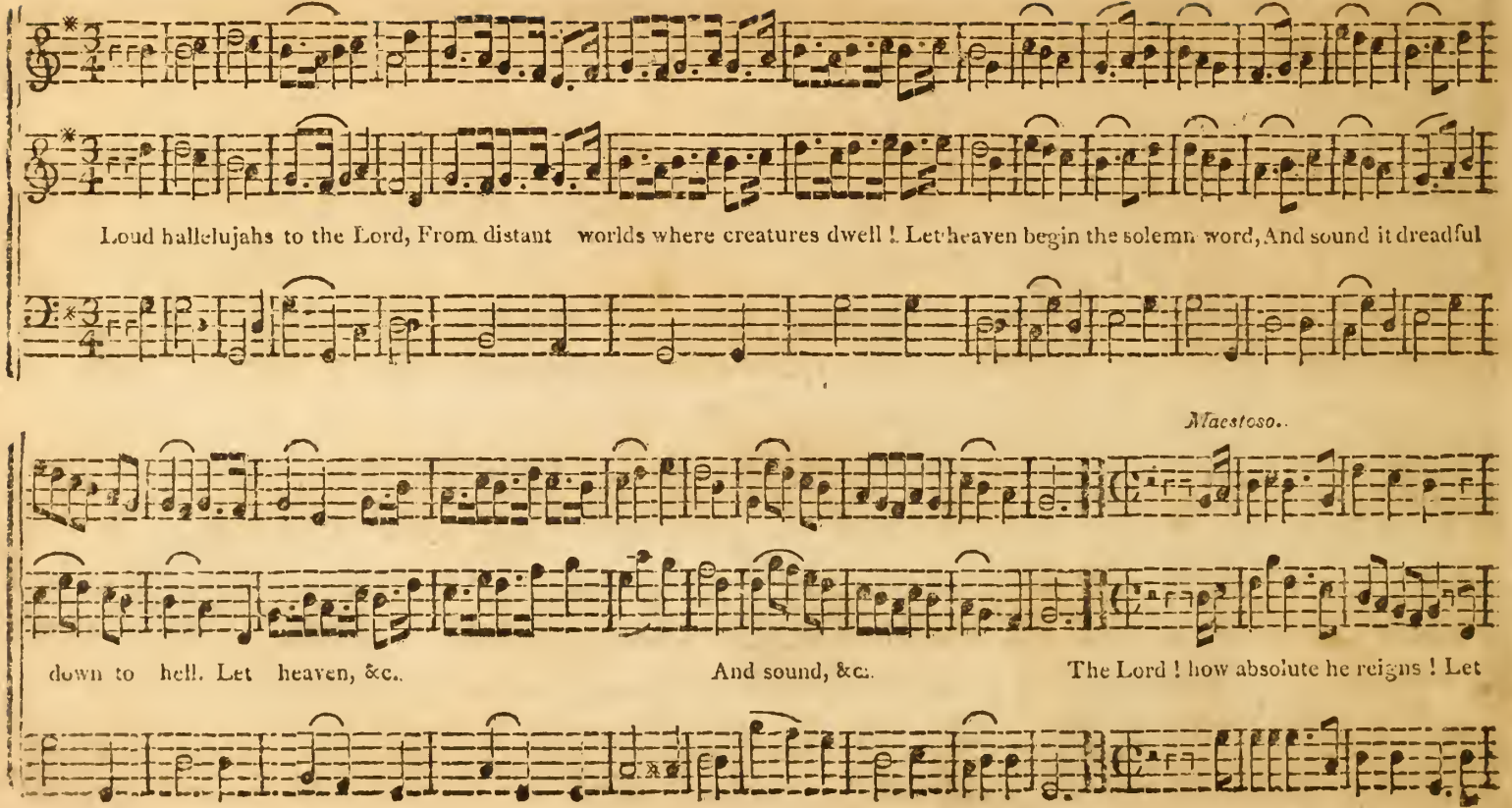
*Largo.*

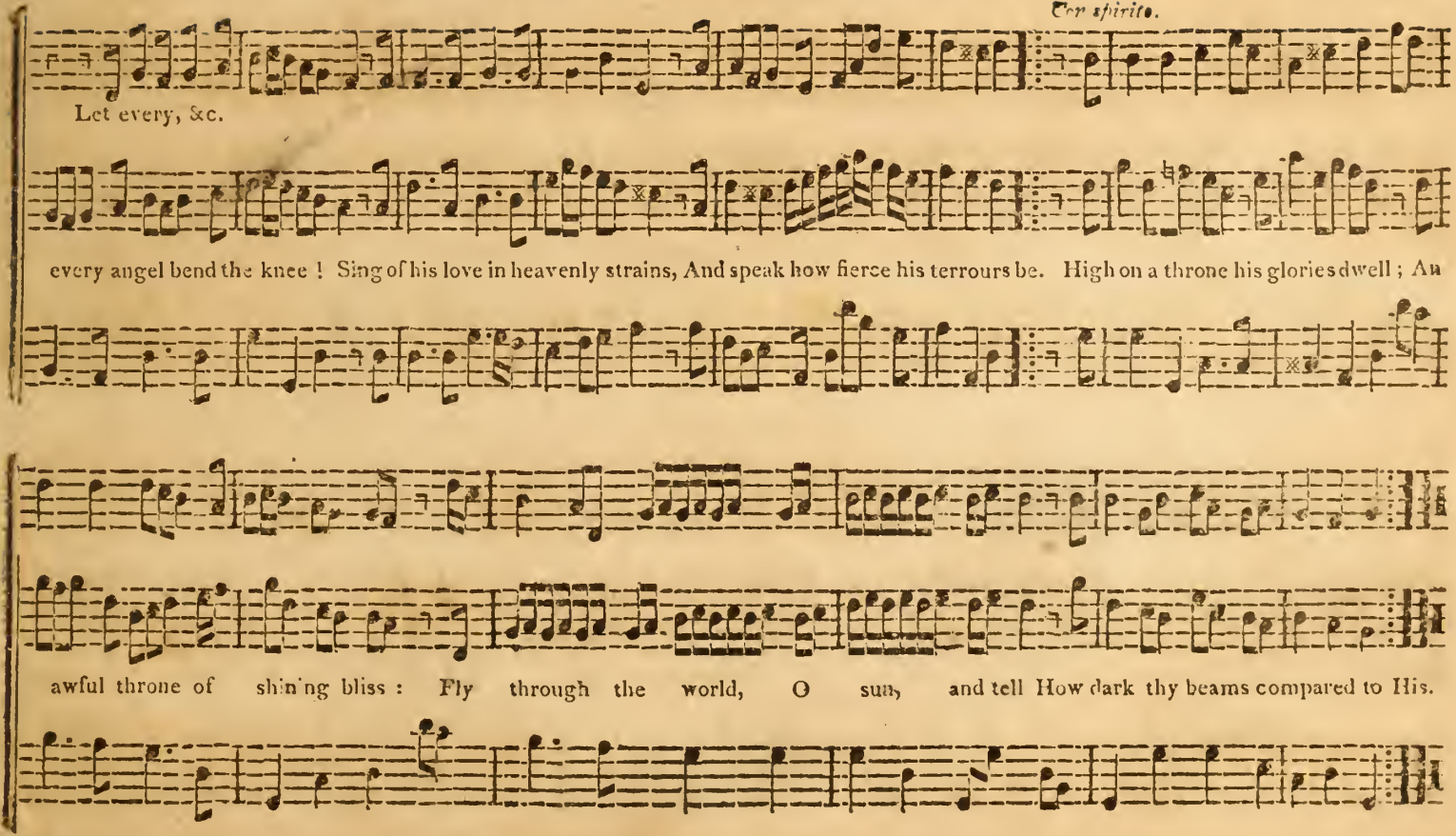

When God revealed his gracious name, And changed our mournful state, Our rapture seemed a pleasing
dream, The work appeared so great, The work appeared so great.


Maestoso.
Let God arise in all his might, And put his enemies to flight; As smoke that sought to cloud the skies, Before the
O God of my salvation, hear My nightly groans, my daily prayer, That still employ my wasting breath, That still em-
rising tempest flies; Or wax that melts before the fire, So shall his fainting foes expire, So shall his fainting foes expire.
ploy my wasting breath; My soul, declining to the grave, Implore, thy sovereign power to save From dark despair to gloomy death.

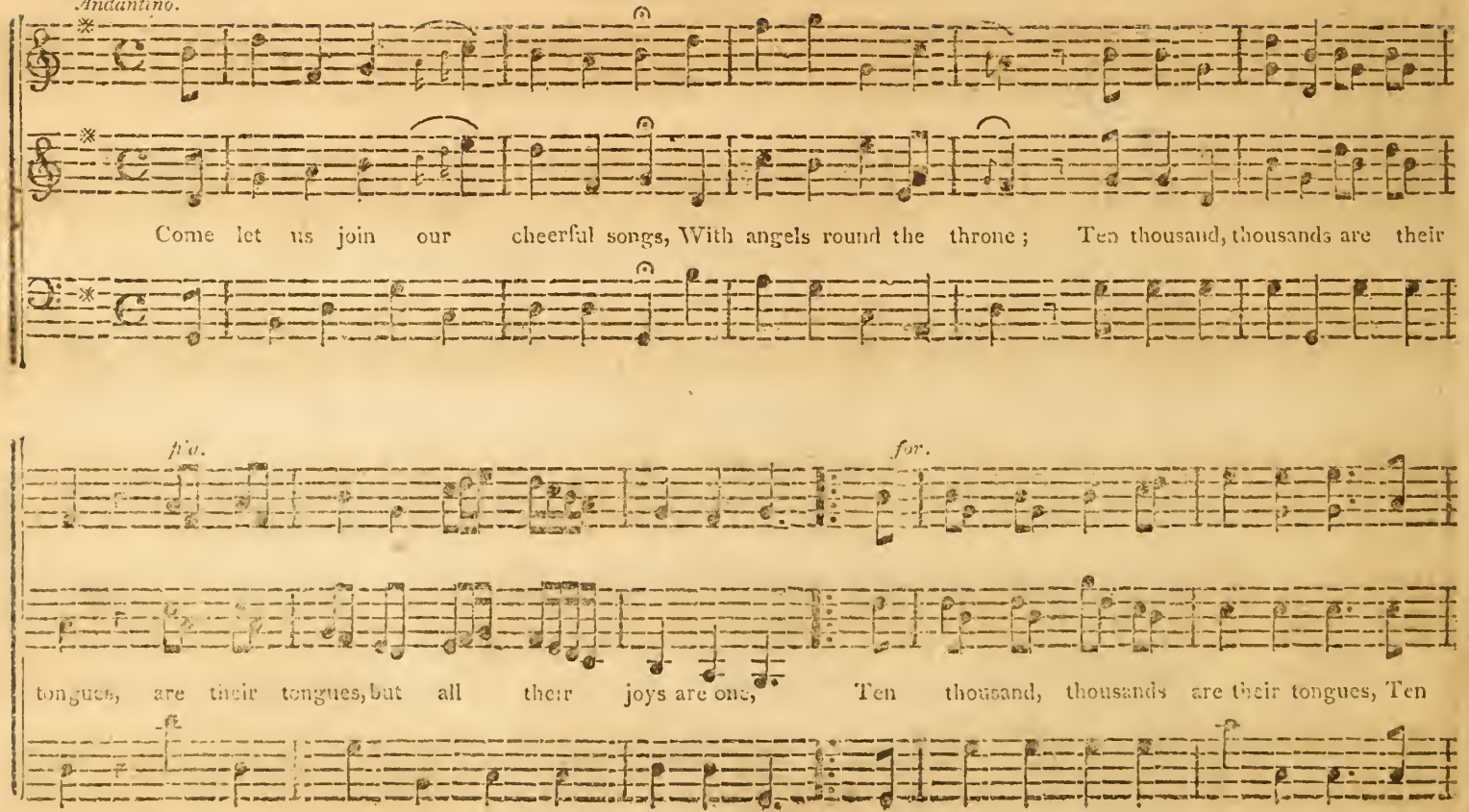

Maestoso.
How does my heart rejoice, To hear the public voice, "Come let us seek our God to day!"
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

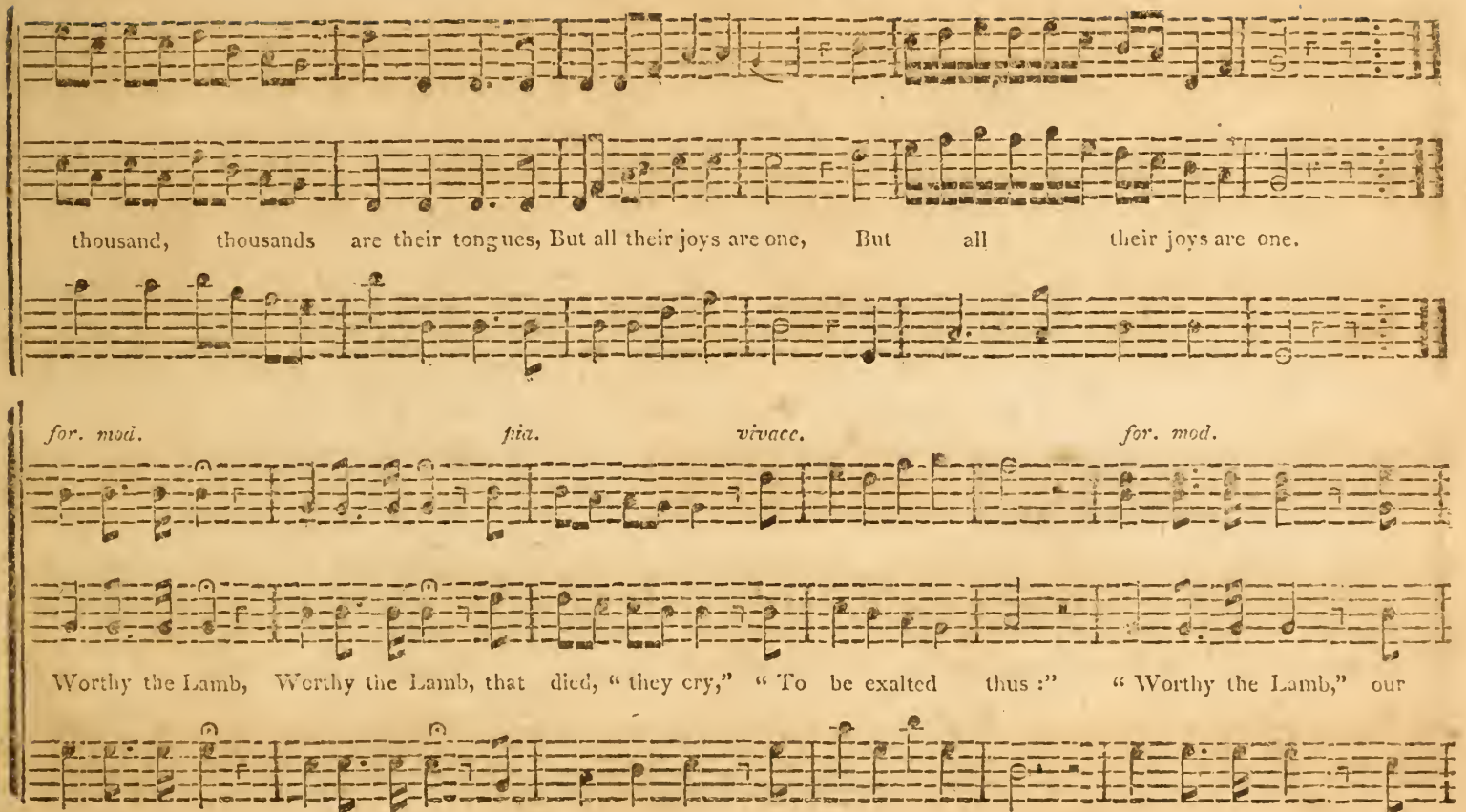
*Moderato Maestoso.*



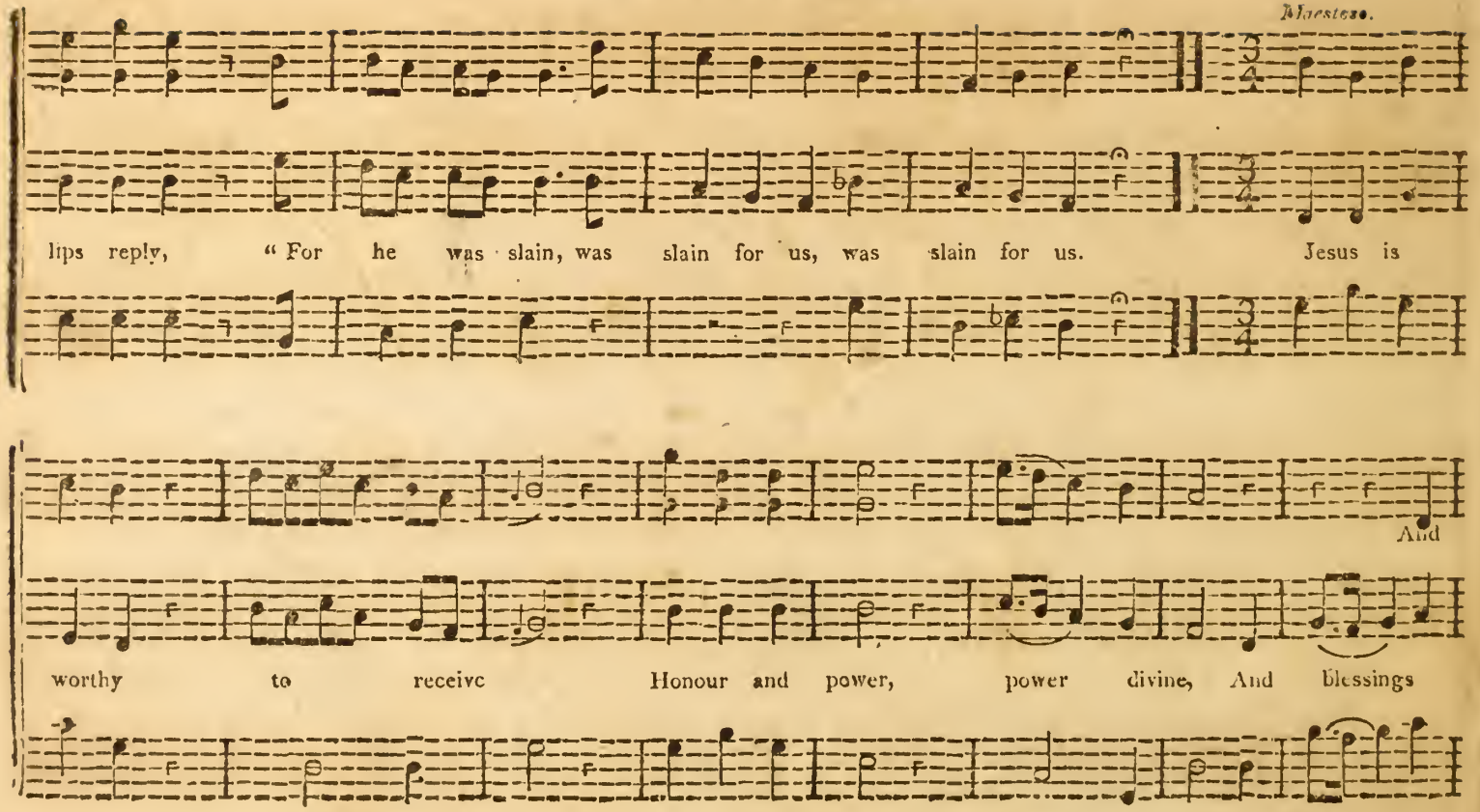

Cor spirito.
Let every, &c.
every angel bend the knee ! Sing of his love in heavenly strains, And speak how fierce his terrours be. High on a throne his glories dwell ; An
awful throne of shin'ng bliss : Fly through the world, O sun, and tell How dark thy beams compared to His.

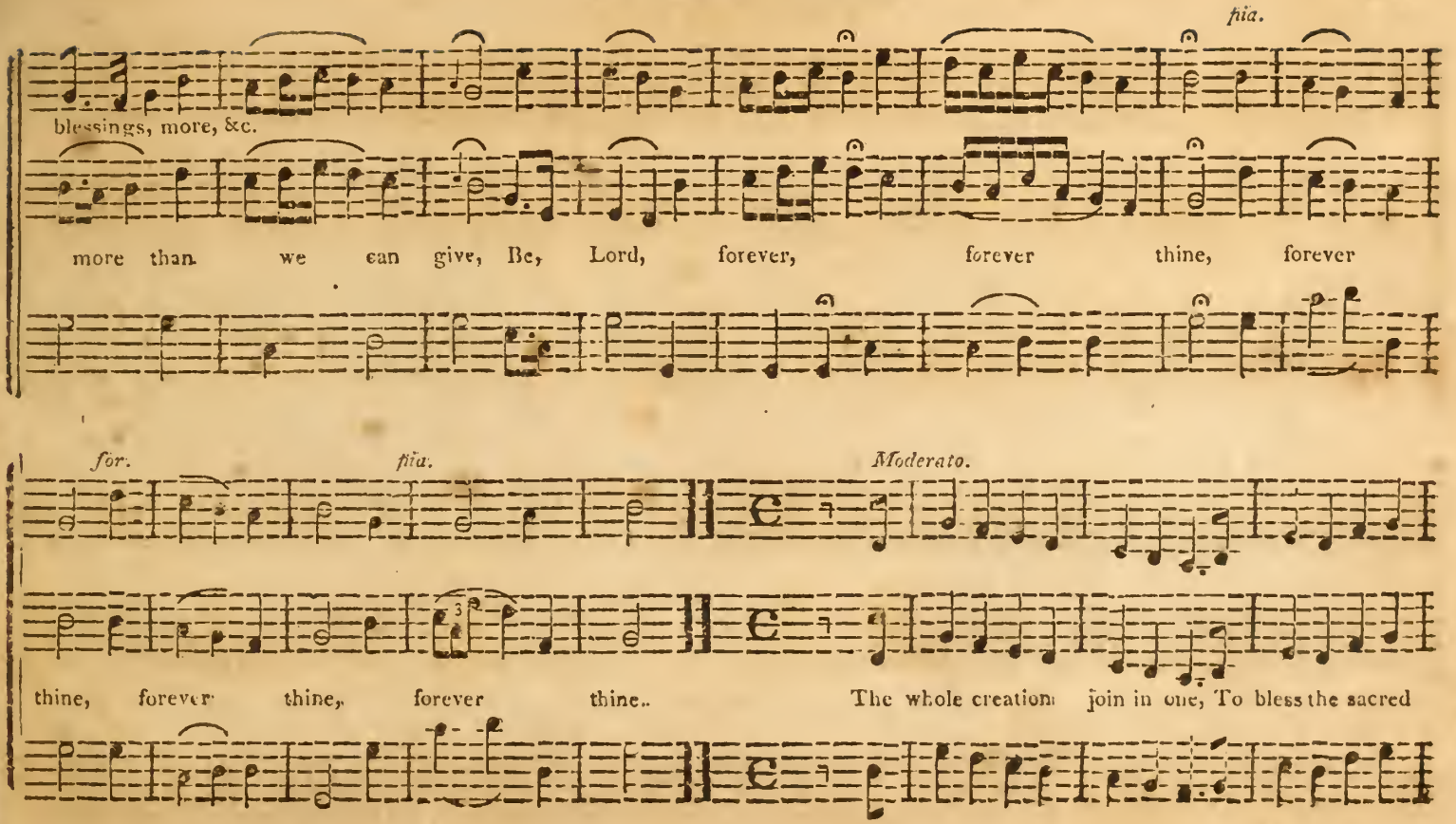
*Andantino.*

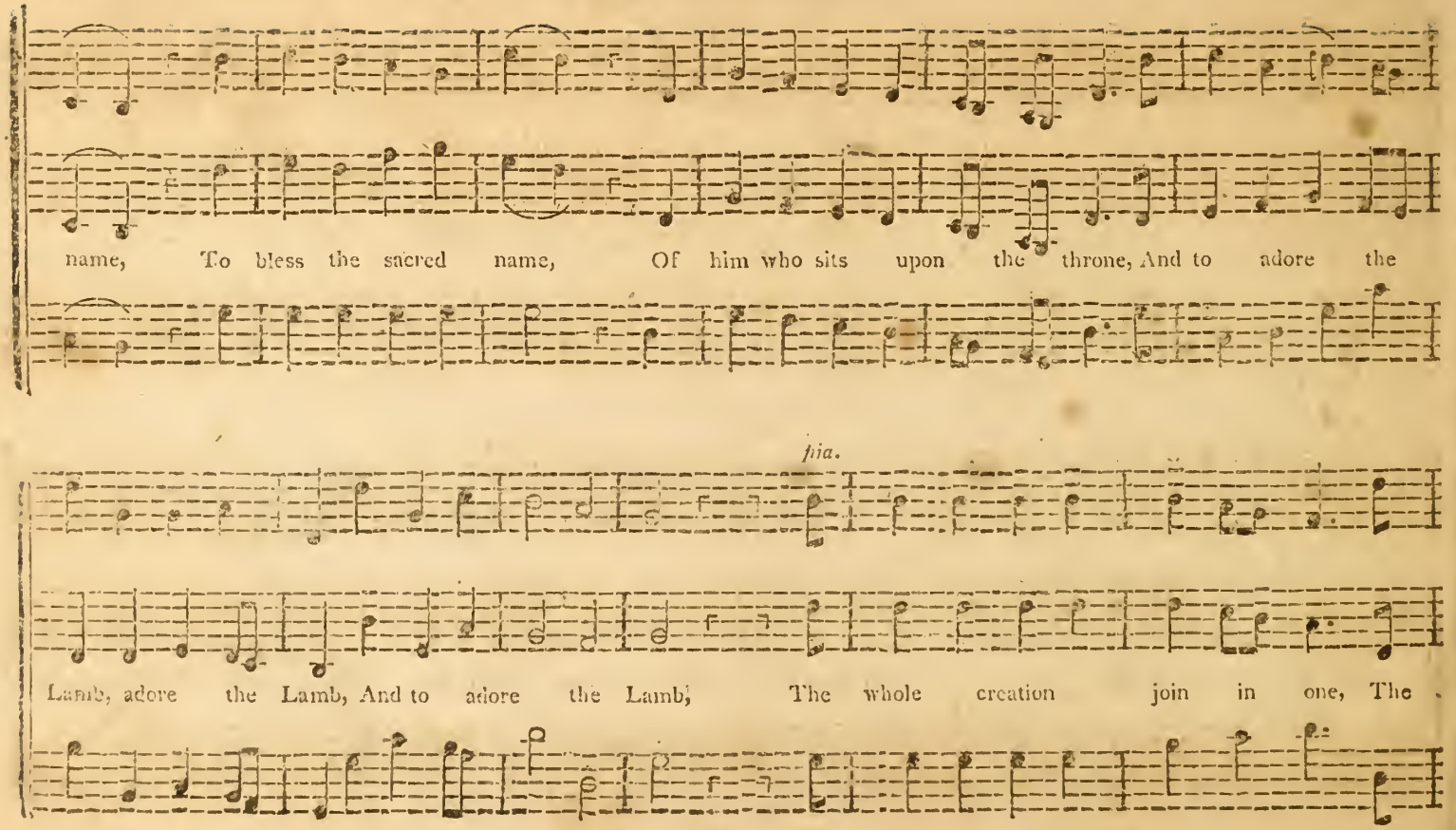

Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousands are their
fig.
for.
tongues, are their tongues, but all their joys are one, Ten thousand, thousands are their tongues, Ten

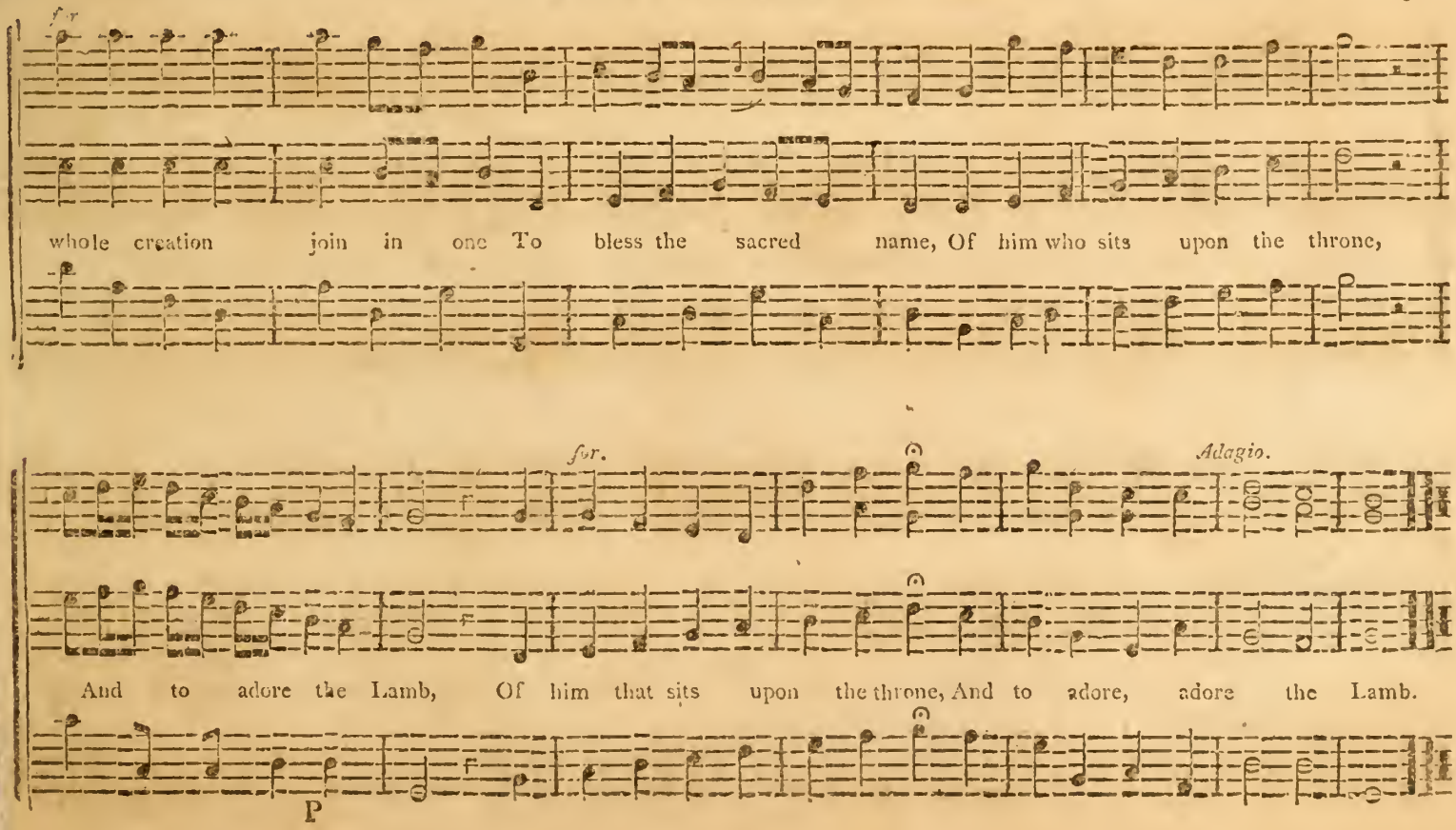

thousand, thousands are their tongues, But all their joys are one, But all their joys are one.
for. mod.
fia.
vivace.
for. mod.
Worthy the Lamb, Worthy the Lamb, that died, "they cry," "To be exalted thus:" "Worthy the Lamb," our

*Maestoso.*

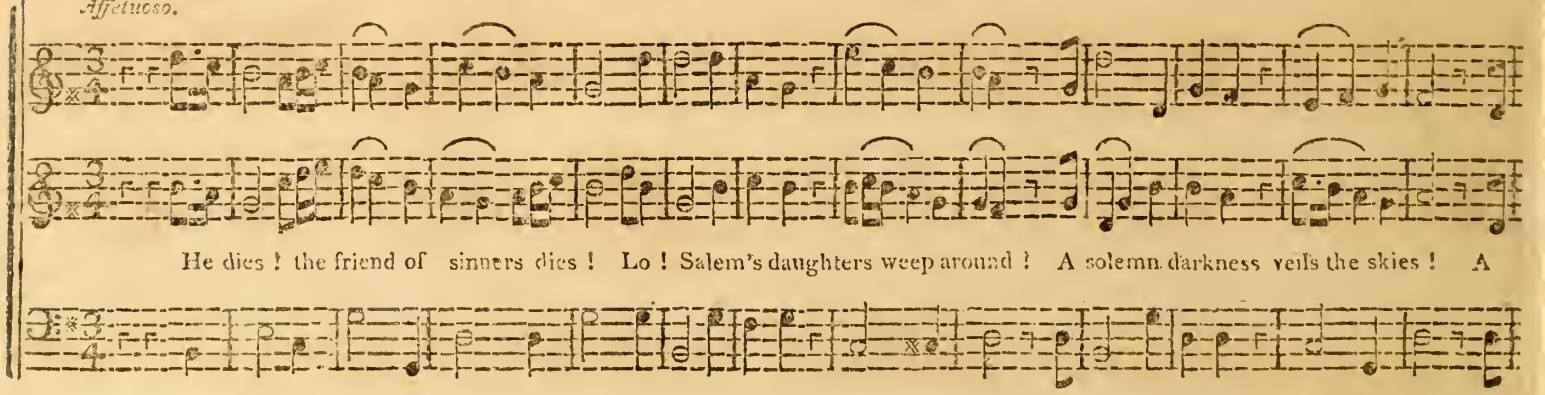

lips reply, "For he was slain, was slain for us, was slain for us. Jesus is
And
worthy to receive Honour and power, power divine, And blessings


pia.
blessings, more, &c.
more than we can give, Be, Lord, forever, forever thine, forever
for. pia. Moderato.
thine, forever thine, forever thine. The whole creation join in one, To bless the sacred

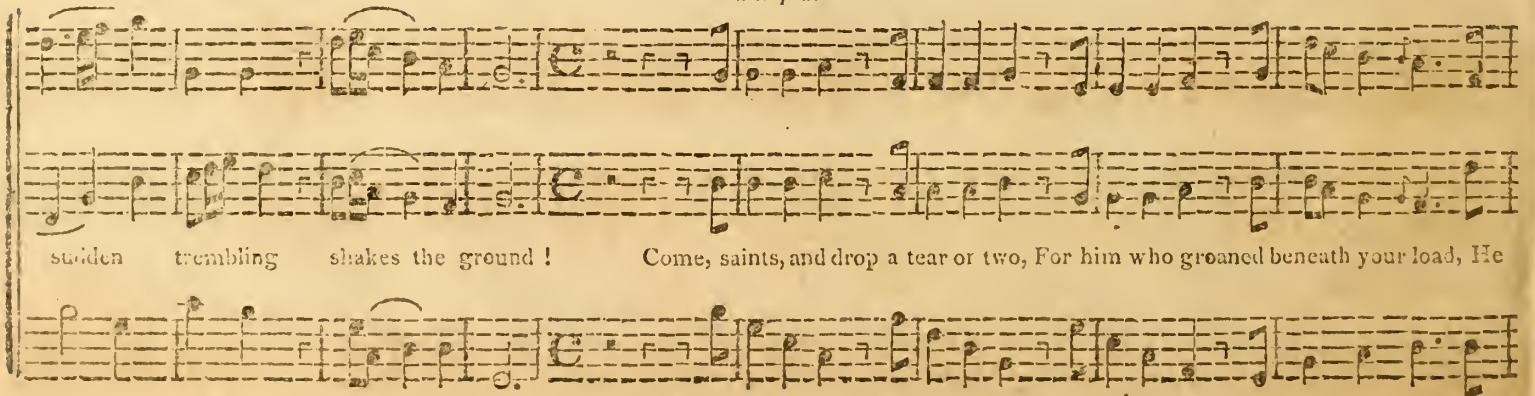

name, To bless the sacred name, Of him who sits upon the throne, And to adore the
*pia.*
Lamb, adore the Lamb, And to adore the Lamb, The whole creation join in one, The


for
whole creation join in one To bless the sacred name, Of him who sits upon the throne,
for.
Adagio.
And to adore the Lamb, Of him that sits upon the throne, And to adore, adore the Lamb.
P

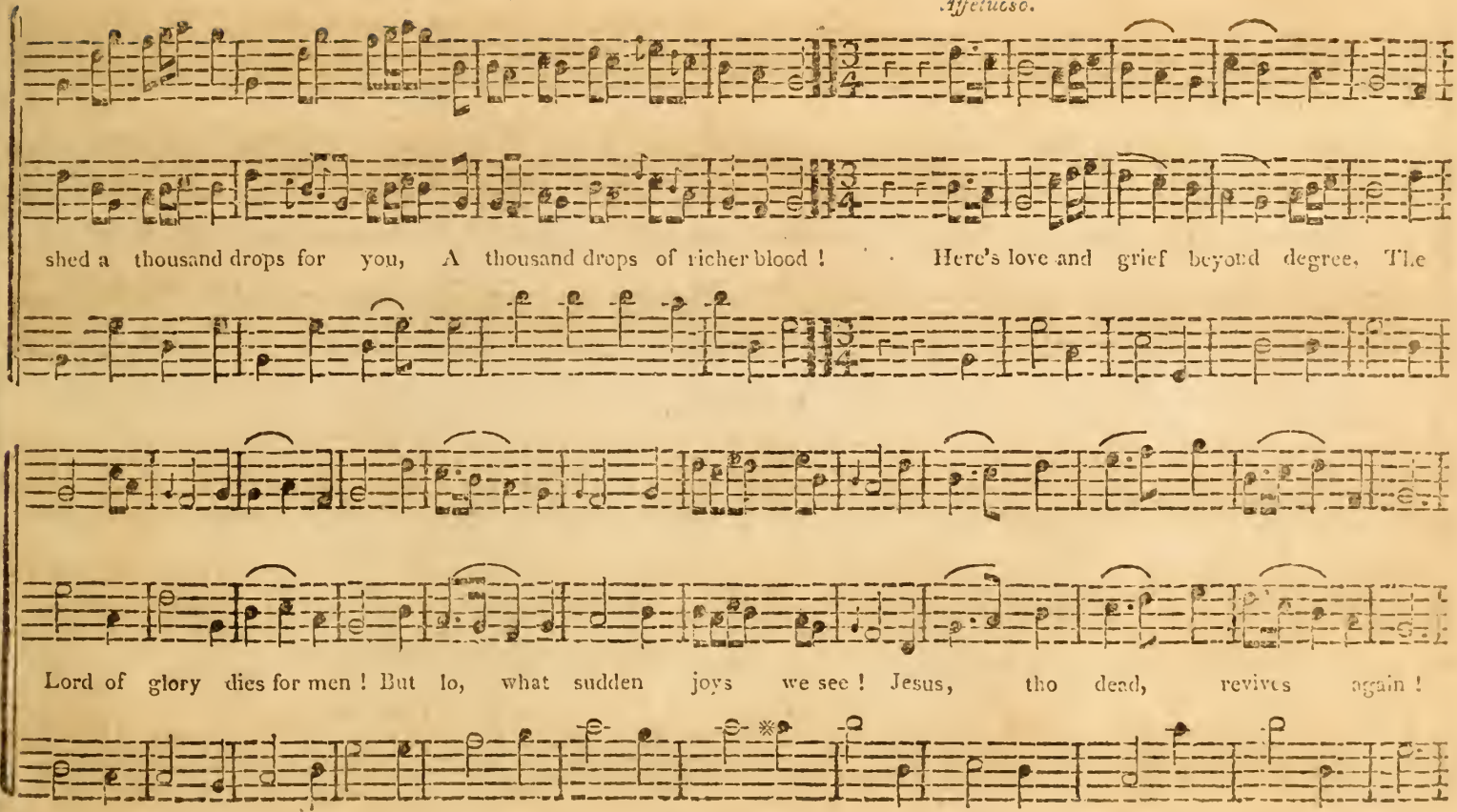
*Affetuoso.*



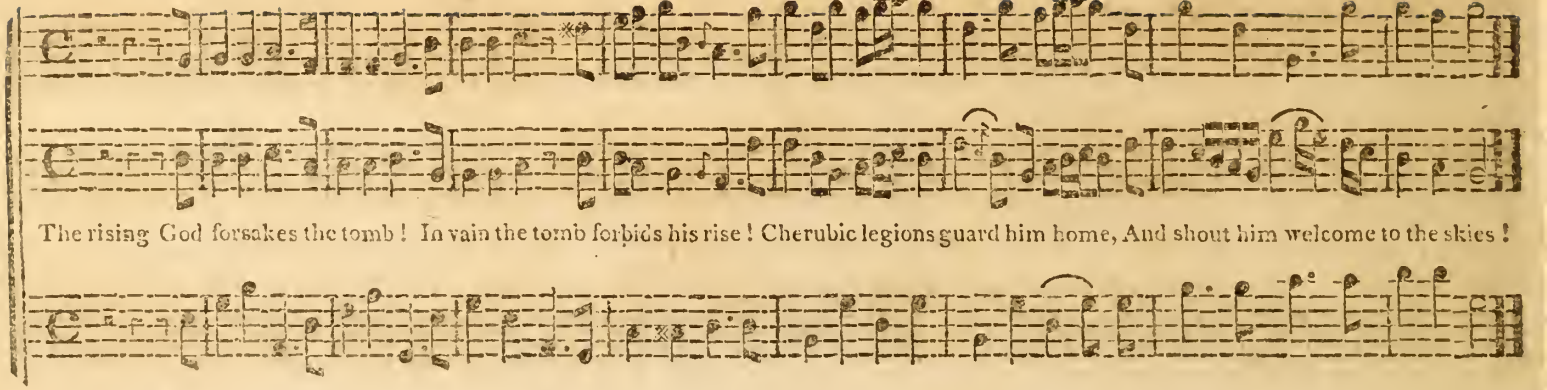

*Tutti pia.*



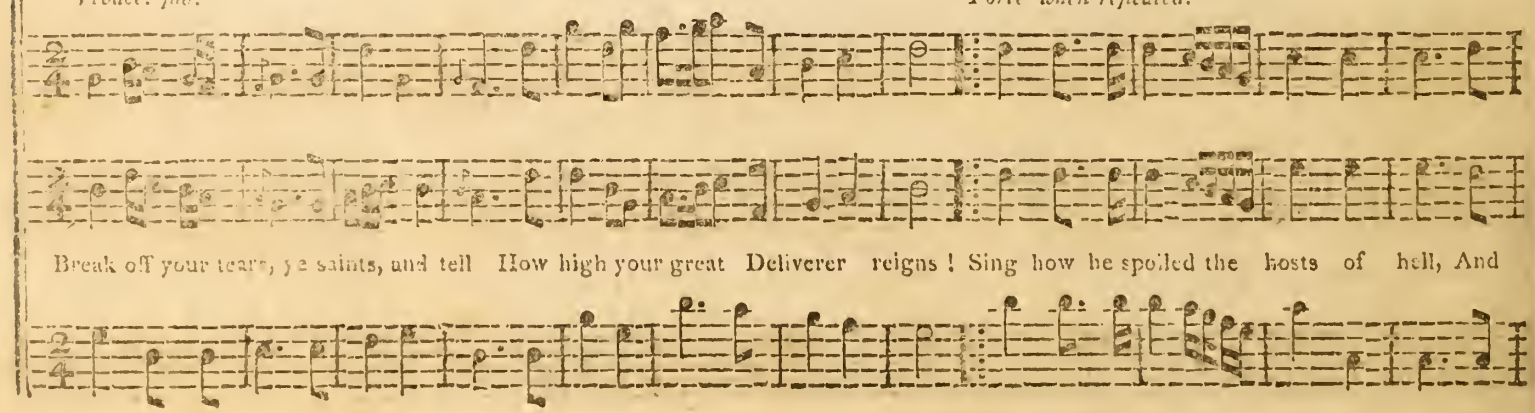
*Affetuoso.*

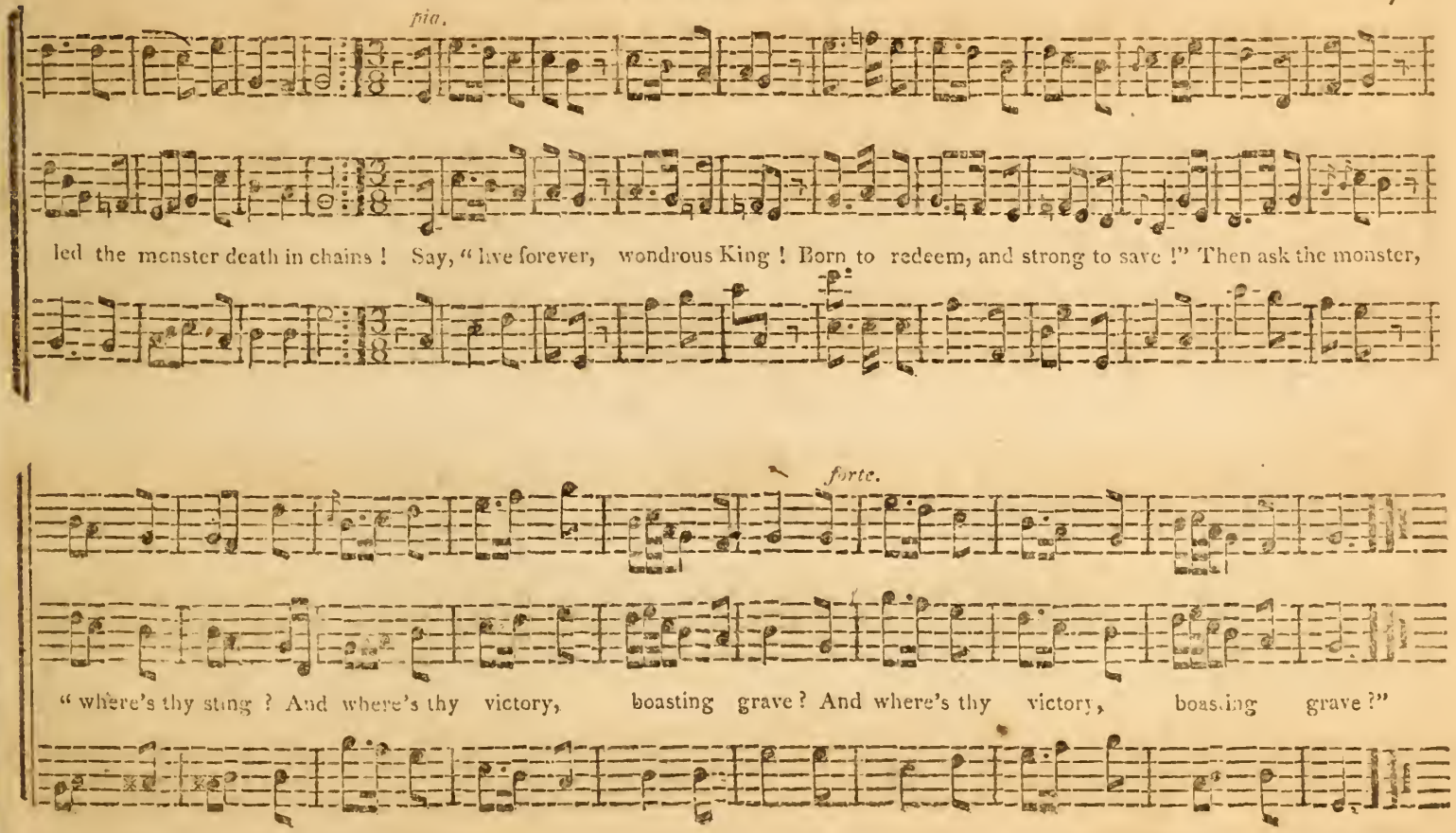

shed a thousand drops for you, A thousand drops of richer blood ! Here's love and grief beyond degree, The
Lord of glory dies for men ! But lo, what sudden joys we see ! Jesus, tho dead, revives again !

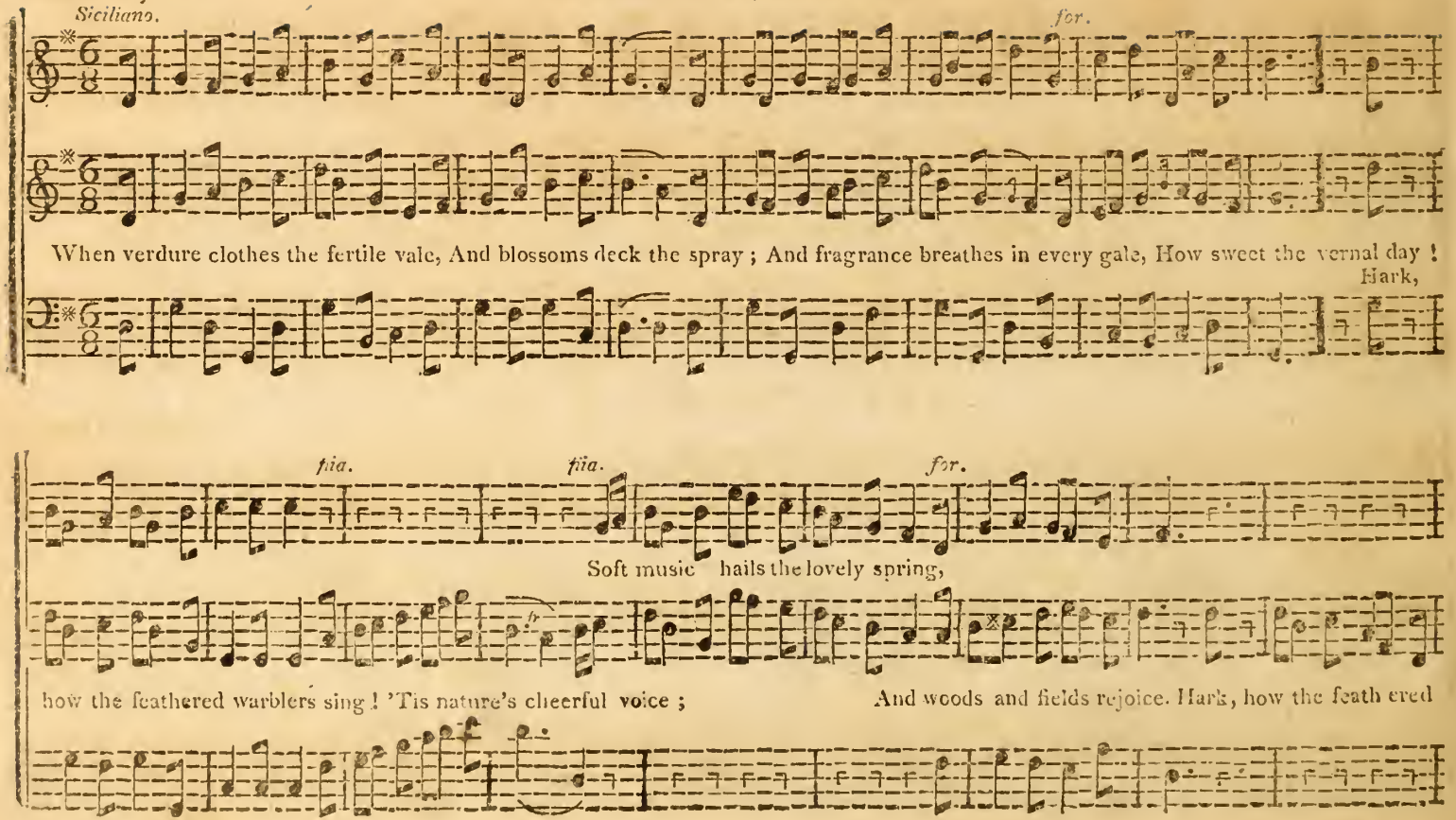
*Vivace.*

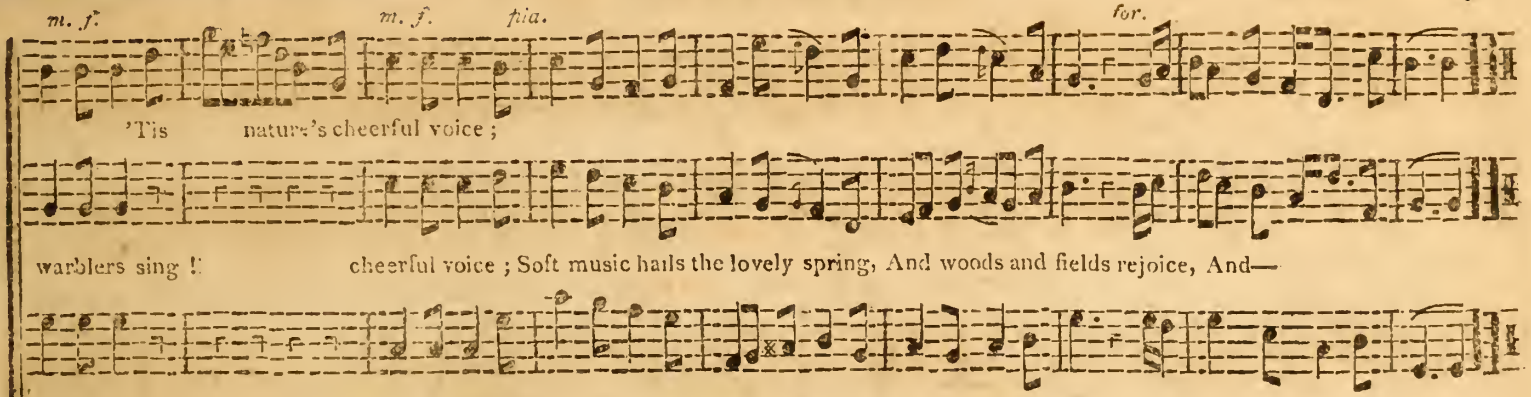



*Vivace. pia.* *Forte when repeated.*

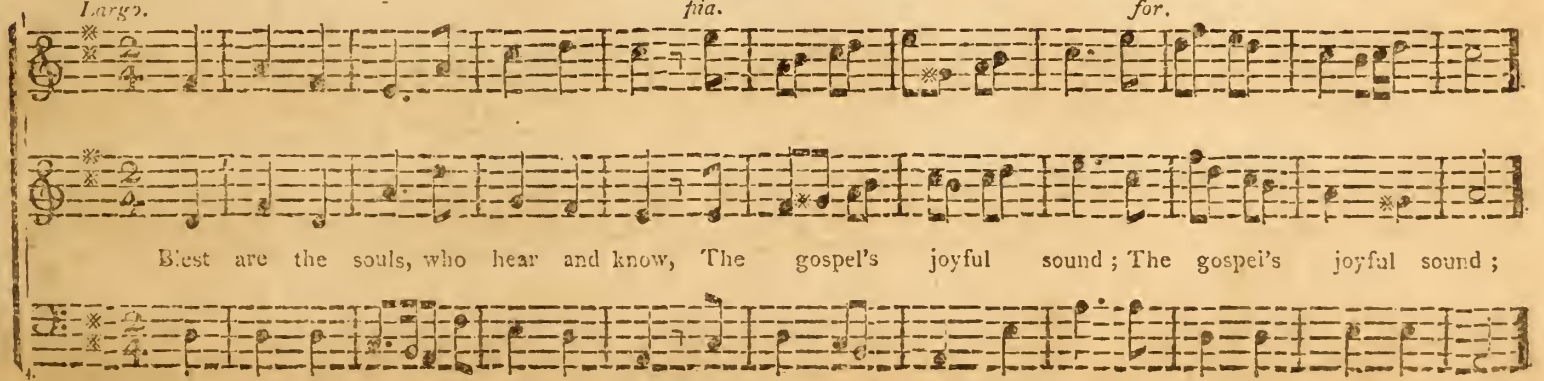


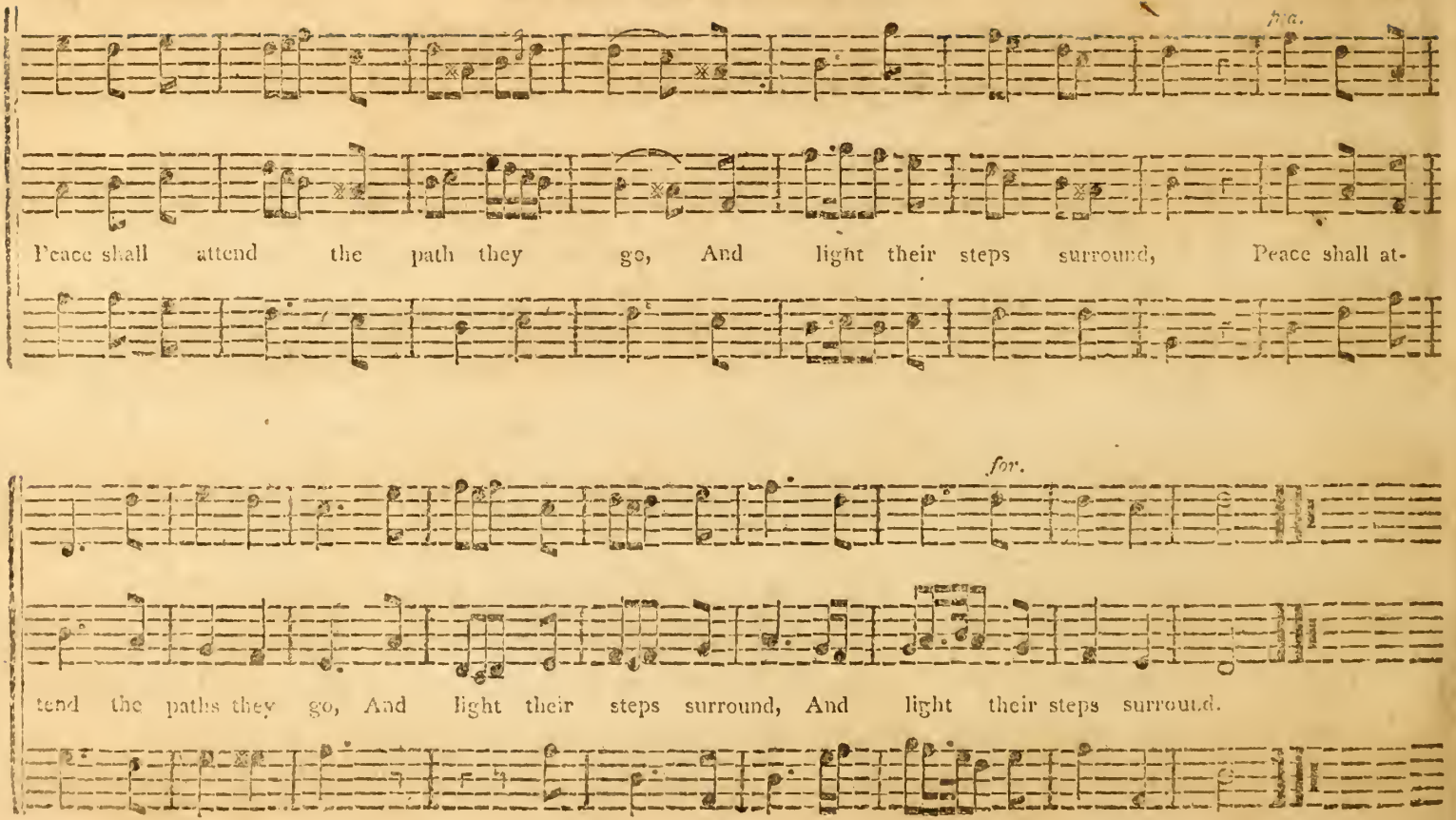

pia.
led the monster death in chains ! Say, " live forever, wondrous King ! Born to redeem, and strong to save !" Then ask the monster,
forte.
" where's thy sting ? And where's thy victory, boasting grave ? And where's thy victory, boasting grave ?"


Siciliano.
for.
When verdure clothes the fertile vale, And blossoms deck the spray ; And fragrance breathes in every gale, How sweet the vernal day !
Hark,
pia.
pia.
for.
Soft music hails the lovely spring,
how the feathered warblers sing ! 'Tis nature's cheerful voice ;
And woods and fields rejoice. Hark, how the feath ered

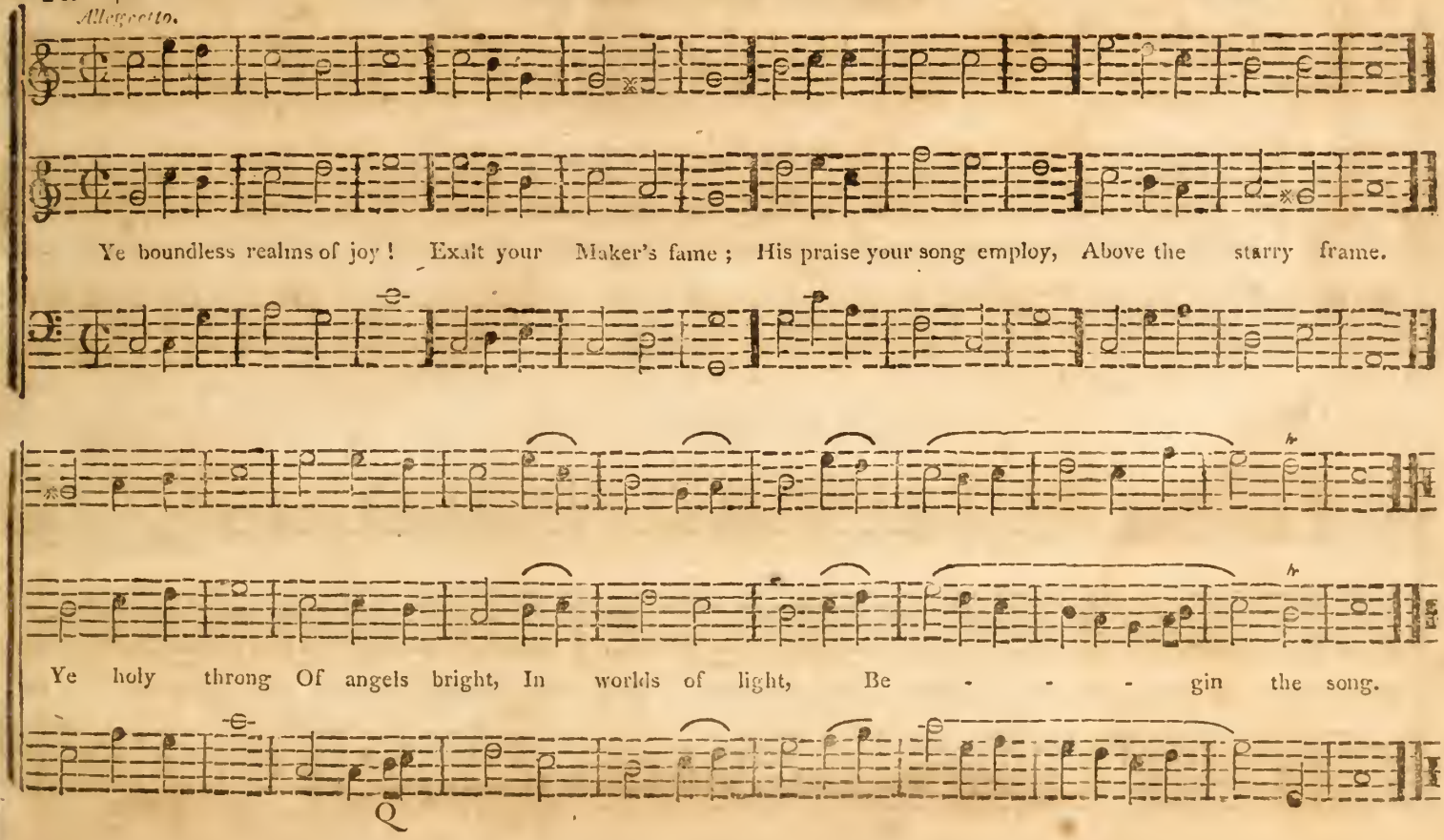



Ps. 89. STRATHAM. C. M. C. LOCKHART.

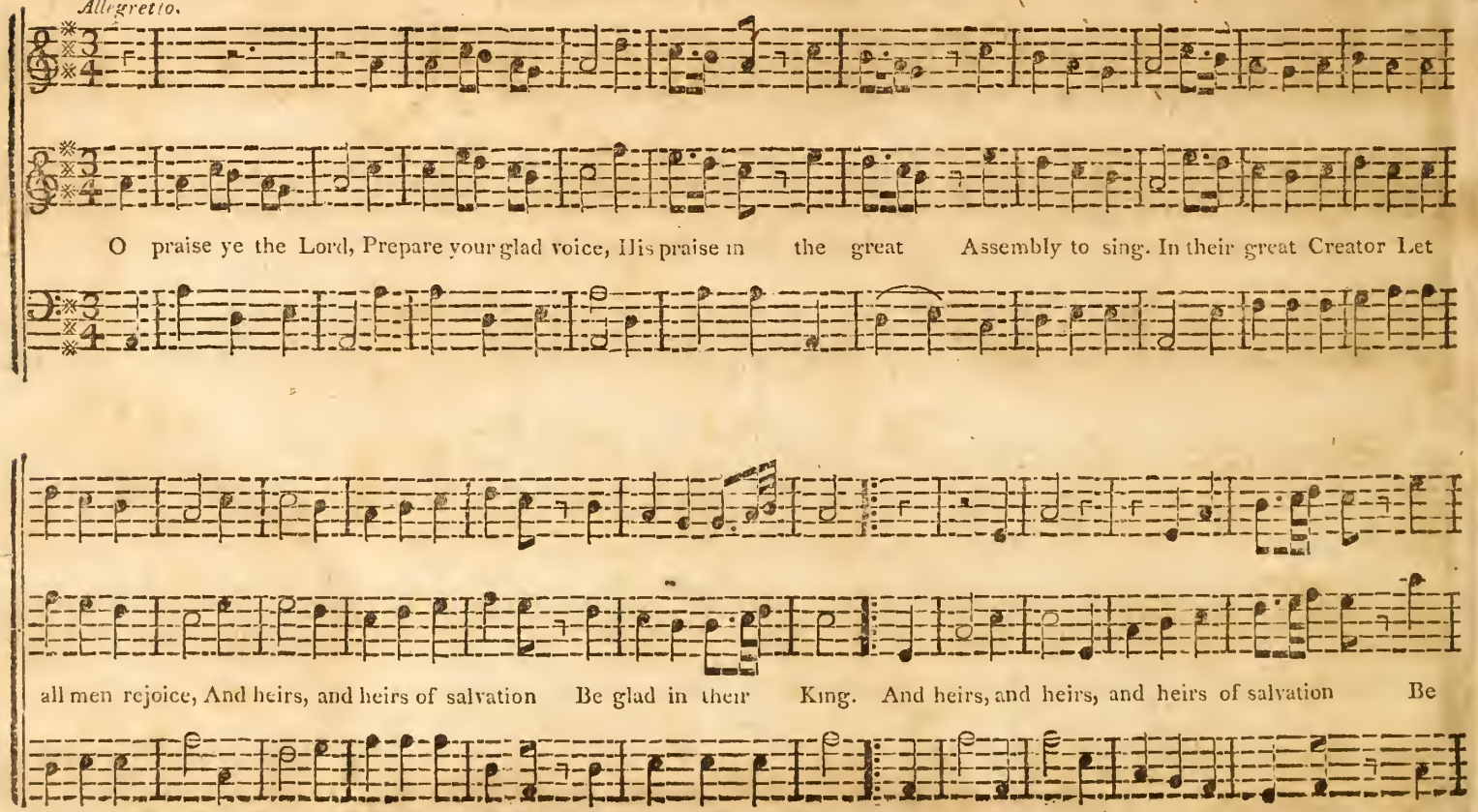



*pia.*
Peace shall attend the path they go, And light their steps surround, Peace shall at-
*for.*
tend the paths they go, And light their steps surround, And light their steps surround.

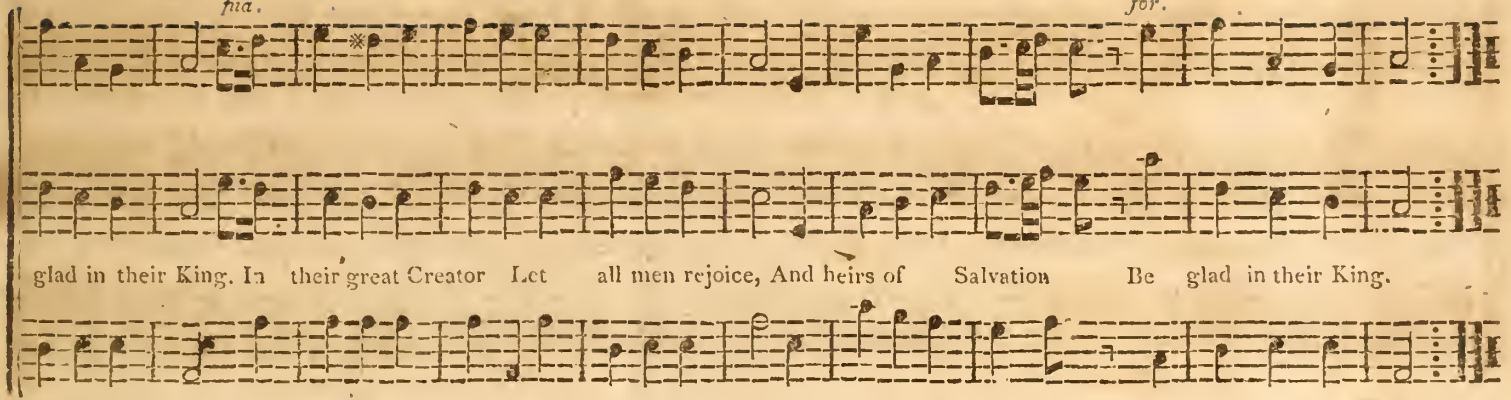
*Allegretto.*


Ye boundless realms of joy! Exalt your Maker's fame; His praise your song employ, Above the starry frame.
Ye holy throng Of angels bright, In worlds of light, Be - - - gin the song.

*Allegretto.*

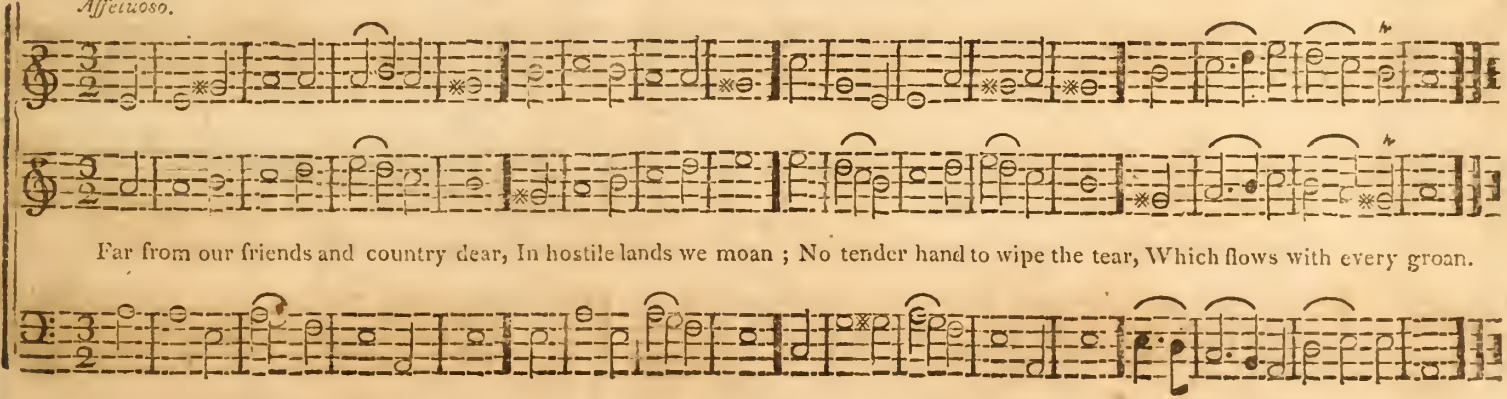

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing. In their great Creator Let
all men rejoice, And heirs, and heirs of salvation Be glad in their King. And heirs, and heirs, and heirs of salvation Be

*pia.* *for.*



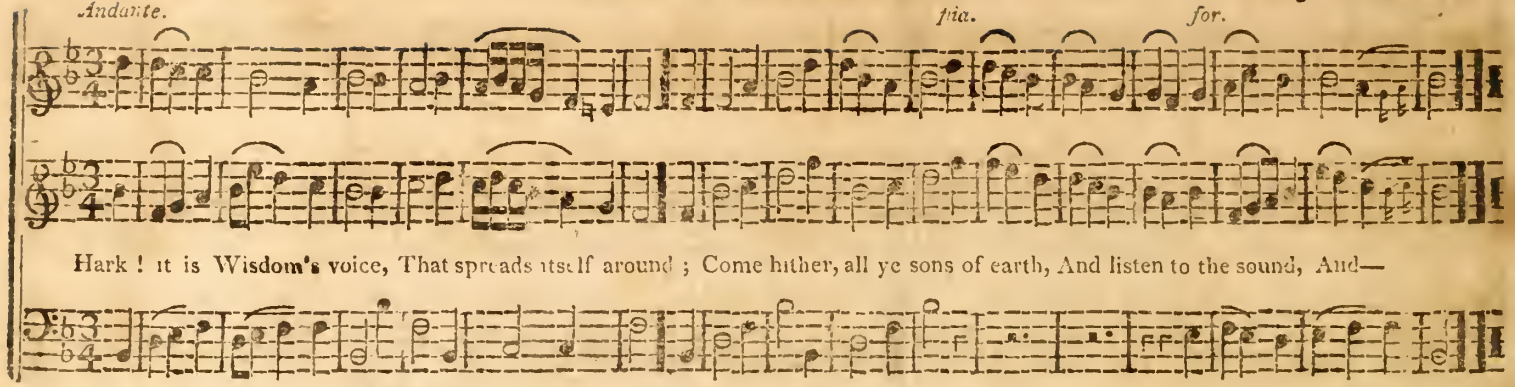

Ps. 137. BURFORD. C. M. H. PURCELL.

*Affettuoso.*



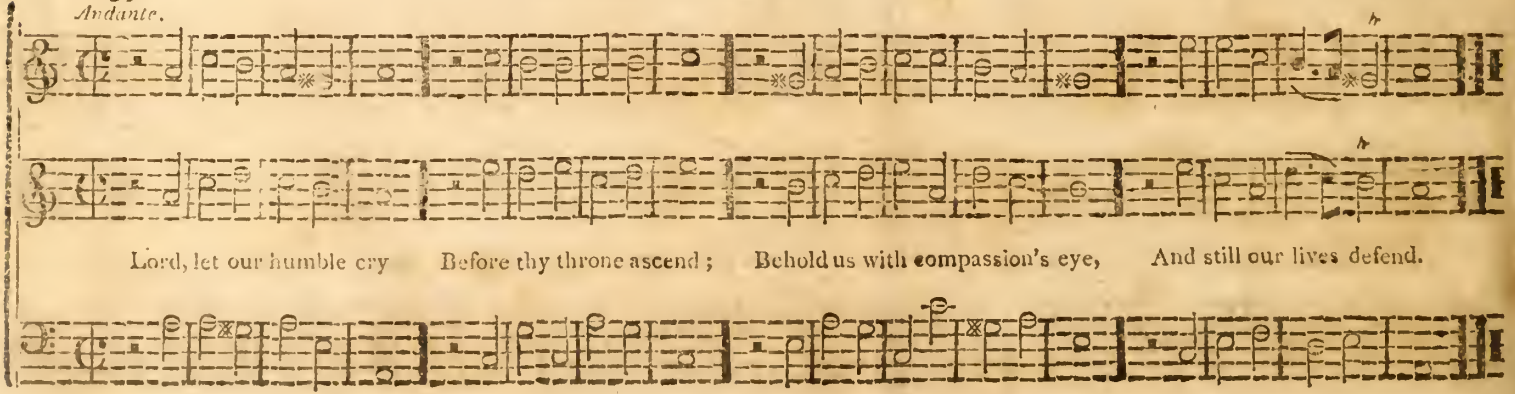
124 Hy. 100. FROOME. S. M. J. HUSBAND.

*Andante.* *pia.* *for.*

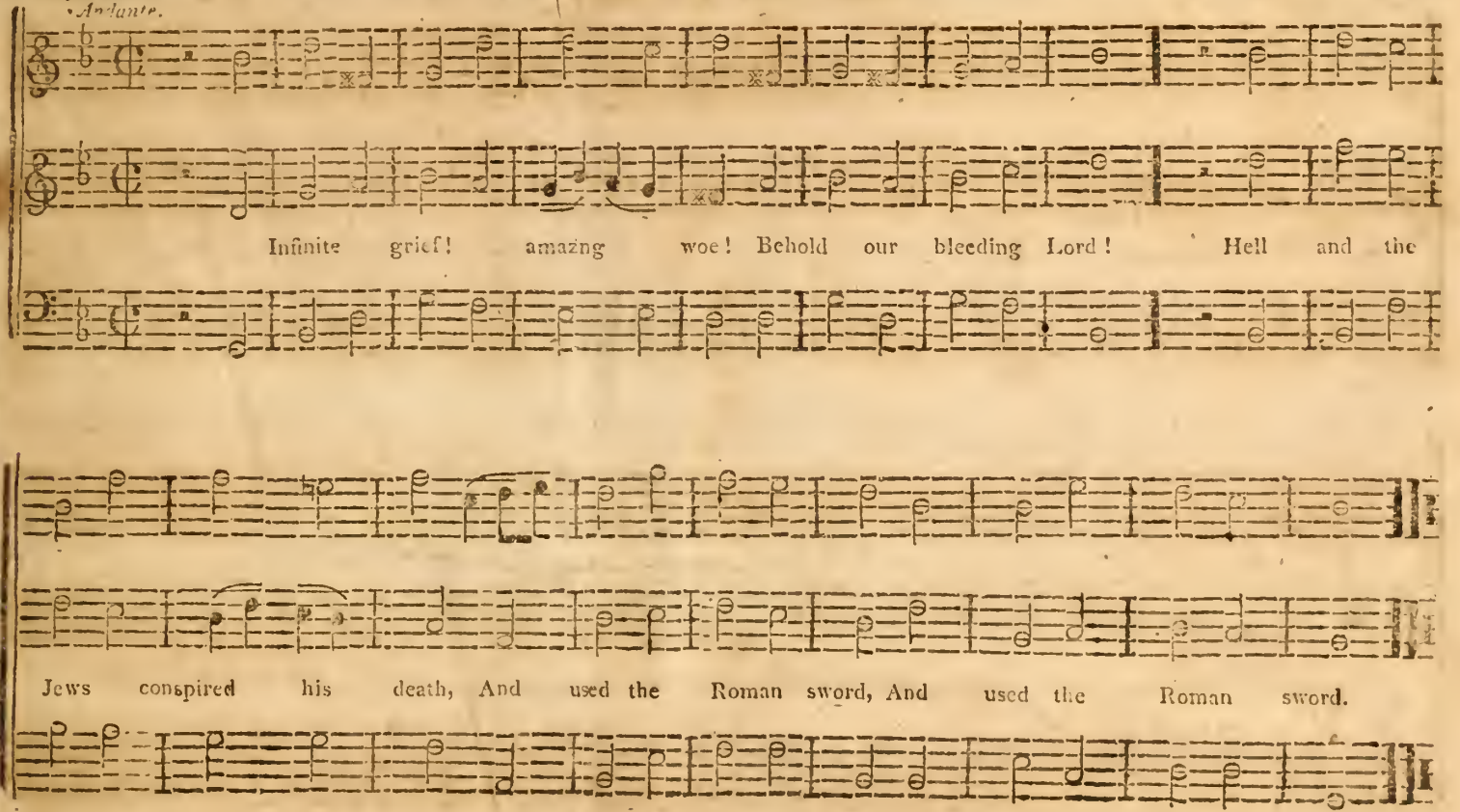



Ps. 59. ORANGE. S. M A. WILLIAMS's COL.

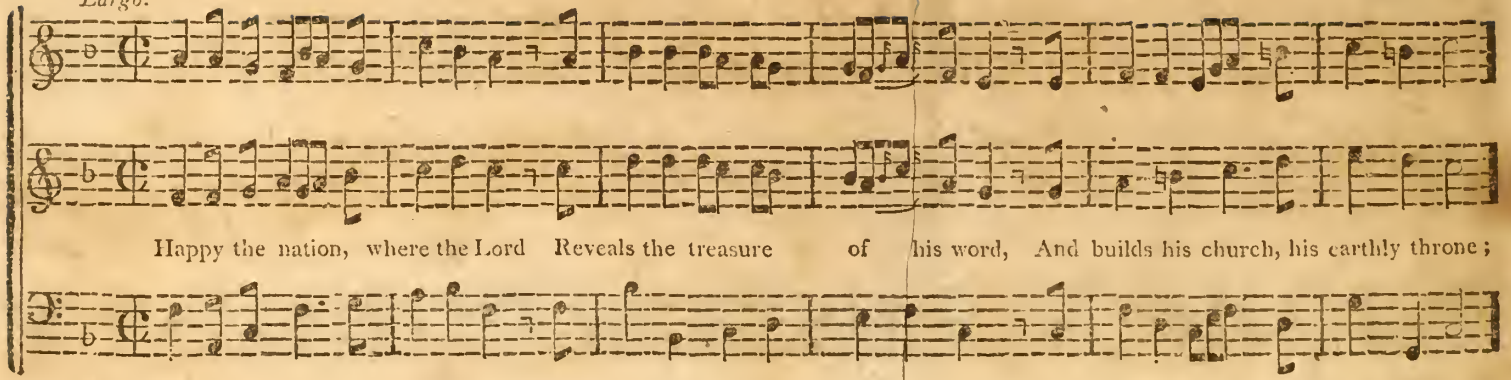
*Andante.*



*Andante.*


Infinite grief! amazing woe! Behold our bleeding Lord! Hell and the
Jews conspired his death, And used the Roman sword, And used the Roman sword.

*Largo.*


Happy the nation, where the Lord Reveals the treasure of his word, And builds his church, his earthly throne;
His eye the heathen world surveys, He formed their hearts, he knows their ways, But God, their maker is unknown.

*N. B. The performer is desired to correct following errours, which have crept in various ways, before he proceeds to use the book.*

## *E R R A T A.*

Page 5, line 3d, for includes, inindicates.
9, correct the words *contrd strongly.*
31, second bass stave, last but one should be on A, first space.
32, second line of words, " ing a lofty psalm of praise."
40, both bass staves, insert flats on D, above the ledger line.
43, the last crotchet in the 4ar of the Air, should be a quaver.
46, insert holds over the thrower parts in Sepulchre.
52, remove the sharp, in the bar of the Air, to F first space.
53, first brace, insert crotchets in the 3d bar, primo and secundo.
53, second brace, last bar but in the secundo, for a minim on A, insert it on C, third space.
53, remove the last directivrm (*for.*) to the preceding bar.
55, insert S. M. for L. M.
57, the slur under the two lasotchets, in the upper stave of the 2d brace, belongs to the corresponding notes in the bass.
60, the last notes in the 6th al0th bars of the 2d stave, 2d brace, should be quavers.
67, insert a slur in the last bat one of Condolence, secundo
74, last note in the secundo, irt the minim on C, 3d space, instead of E, in some copies.
87, dele Hy. 15.
101, correct the word *trust* inirhaven.
102, last note in the bass, first ce, insert the minim on C, second space, instead of A, in some copies.

*Perhaps there are other errours, which require correcting: it is hoped they will be noticed with candour.*

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* Tunes never before published